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Music Week

THE BUSINESS OF MUSIC www.musicweek.com

18.10.13 £5.15



**'DISRUPTIVE INNOVATION
IS NOT A TACTIC. IT IS
A MINDSET.'**

RICHARD BRANSON



40 YEARS OF DISRUPTIONS

Virgin Records: 40 Years of Disruptions.



Live Shows

LAURA MARLING

YORK HALL, BETHNAL GREEN
03.10.13

CHVRCHES

SHEPHERDS BUSH EMPIRE
17.10.13

PUBLIC IMAGE LIMITED

SHEPHERDS BUSH EMPIRE
21.10.13

JAKE BUGG

BRIXTON ACADEMY
24.10.13

THE KOOKS SPECIAL FULL BAND ACOUSTIC PERFORMANCE

VIRGIN 40TH EXHIBITION
SOUTHAMPTON ROW, WC1
25.10.13

THE STRYPES

VIRGIN 40TH EXHIBITION
SOUTHAMPTON ROW, WC1
26.10.13

EMELI SANDÉ PROFESSOR GREEN NAUGHTY BOY

KOKO, CAMDEN
04.11.13

BASTILLE JOSH RECORD

KOKO, CAMDEN
05.11.13

SIMPLE MINDS

KOKO, CAMDEN
07.11.13

BOY GEORGE

KOKO, CAMDEN
10.11.13

MARTYN WARE PRESENTS HEAVEN 17 +GUESTS SCRITTI POLITTI

KOKO, CAMDEN
11.11.13

JAZZIE B PRESENTS SOUL II SOUL [FULL LIVE SET]

KOKO, CAMDEN
12.11.13

[The Exhibition!]



Frank Passingham

The exhibition will include photos (seen and unseen), memorabilia, sound and video Installations of Virgin Records artists including Sex Pistols, Massive Attack, Chemical Brothers, Soul II Soul, Daft Punk, Spice Girls, Culture Club and many more, plus the recreation of the original Virgin Oxford Street shop – where it all began.

STUDIO B1
VICTORIA HOUSE
SOUTHAMPTON ROW
LONDON WC1B 4DA

24-29 OCTOBER 2013

LOCATION HOUSE
EXHIBITION OF THE DISRUPTORS

There will also be a unique program of events within the exhibition:

24.10.13 / A panel discussion devoted to 40 years of disruptive cover art and design featuring a panel of design heavyweights including Roger Dean, Malcolm Garrett, Tom Hingston, John Varnom, Dan Sanders & Adrian Shaughnessy

27.10.13 / A panel discussion with Naughty Boy and Professor Green hosted by Mistajam

28.10.13 / 'VIRGIN DISRUPTORS' a live-streamed debate on the controversial topic 'Has Tech Killed The Music Industry?'. Featuring disruptive minds in tech & music that include Spotify, Vevo, Songkick, special guest artists + more. Tune in to the live-stream at 7:30pm GMT: www.virgin.com/disruptors

Compilation Albums



A six part compilation set specially compiled to celebrate this landmark year.

For information on tickets, the compilations, exhibition opening hours and special events, visit www.virgin40.com



Virgin Records are proud supporters of War Child.



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"We'd welcome other services to partner with. Ultimately we'll add our own content"



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"Sony doesn't obsess about market share - we obsess about the quality of our service"



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"Our role is now much more far-reaching than just booking gigs"

HMV reveals digital attack plan

NEW STREAMING PLATFORM COMING NEXT YEAR, DOWNLOAD APP UNVEILED THIS WEEK

RETAIL

BY RHIAN JONES

HMV is planning to launch its own streaming service in 2014, after taking its first 'proper' foray into the digital world this week with an *à la carte* music download app.

The download app launches this Thursday (October 17) on Apple and Android devices and via web browsers. It includes image and sound search features, artist-specific pages, lists of best-sellers, recommendations and a pre-order function. Purchased music tracks are imported straight onto a user's device and synched with a cloud storage platform.

HMV head of digital James Coughlan (pictured) described the project as 'phase one' of the retailer's digital plans. A streaming platform currently in 'strategy phase' that will focus on curation is expected in the middle of next year.

Discussing the plans with *Music Week*, Coughlan explained: "[The streaming launch]



certainly won't be mirroring any service that's out there at the moment, and we won't be taking our logo and slapping it on an existing service because we stand for a hell of a lot more than that.

"Everybody has got their own HMV story: it's a heritage brand, it's a trusted brand and it might actually be a blessing in disguise that HMV hasn't been a key digital player up until this point because so many new services have come to market and failed.

"We've been able to sit there

at the sidelines and take in the best of everything. That will help us shape the product that we bring to market in 2014."

Since being saved from administration in January this year by retail restructuring firm Hilco, HMV has undergone a transformation with fewer stores - including a move from its flagship Oxford Street store to the original smaller site at No.363 (pictured, above) - and a step away from the electronics market.

HMV dipped its toe into

music downloads in 2009 after buying a 50% stake of 7digital. In October 2012, its own iTunes rival was incorporated into 7digital's platform. However, Coughlan described that move as merely a "quick go at the market" - one which didn't do HMV's potential justice. He said the new services would utilise data from HMV's Pure customer loyalty programme, and would feature movie and video game content in the future.

"Since Hilco came into the



mix, [chairman of the group] Paul McGowan had a vision that digital is a pivotal part of everything that we do as a business going forward," said Coughlan.

"That's exactly what we've done with bringing this app to market and the corresponding physical meets digital experience that only HMV can bring you."

Coughlan was hired in August to head HMV's digital launch. A former Vodafone executive, he has eight years of experience working on similar projects for Samsung, Channel 4, Ministry of Sound and Universal.

Sony Music UK launches label services division

Sony Music UK & Ireland has entered into one of the most competitive areas of the modern music business by launching an artist and label services division, *Music Week* can reveal.

The company has launched Red Music Services (RMS) UK out of its London HQ, headed up by Ian Dutt - formerly the head of marketing at label Columbia, who

previously worked at [PIAS]/Vital. Dutt and his team at Red UK will be supported by resource from Sony's Associated Labels division.

Red UK will tap into the global network used by its sister company, the US-based distribution and marketing firm Sony Red - which counts labels such as BMG Rights,

Glassnote Records, Red Bull Records and Communion amongst its clients.

Sony Music UK CEO and chairman Nick Gatfield told *Music Week* in an exclusive interview: "We've been having a conversation with Red in the US about building a proper global network for supporting independent artists and labels. Our angle is about co-investing

with A&R entrepreneurs and artists who choose to have a certain level of control and want to have a different relationship with a music company. We're not in that high-volume, low-margin sales and distribution space."

Red Music Services UK will rival indie players in the sector such as [PIAS], Essential Music and Absolute Marketing & Distribution, as well as their

major label equivalents: Warner's ADA/WMAALS and Universal's Caroline International.

Red offers a suite of services in the US in areas such as sales, marketing, digital, direct-to-consumer, product management, radio promotion, creative, social media and partnership marketing.

■ Full Nick Gatfield interview: page 14

NEWS

EDITORIAL

20 reasons we might seem a bit complicated



APPARENTLY, THIS IS AN era of great contraction in the music industry. One of a streamlined strategy, a streamlined audience and a streamlined workforce.

I'm told we have smaller release schedules, leaner marketing budgets and fewer clothes - in Miley's case, anyway. Reduction is the new Black (Album). Yet the world of trade bodies - in number, at least - romps forward seemingly free from this truncation. There might be fewer mouths to feed, but they are very-well served by those trying to get them the biggest portion.

Trouble is, to the outside world, the combined sum of these groups - and we'll get on to that in a second - could look worryingly like myriad tentacles lodged in the gargantuan excesses of the music industry of yore. When we're being told that progress is being made with Government, it's perhaps worth paying this some mind.

Keeping up with the truism that economic expertise has become a whole lot more vital in the modern music industry, I've been doing me maths. And the calculations are a bit of a shocker.

There are no less than 17 trade organisations representing music stakeholders in Britain today. In an industry reliant on more co-operation - and a victim of more consolidation - than ever before, can we really be that divided?

"In an industry more reliant on co-operation - and a victim of more consolidation - than ever before, can we really remain this divided?"

Ten of these bodies draw membership from what can loosely be termed 'rights-holders'. They are: UK Music, BPI, MMF, MPA, AIM, FAC, MPG, the Musicians' Union, ISM and BASCA.

Then there's the live bunch: the Agents' Association (AA), Association Of Festival Organisers (AFO), Association of Independent Festivals (AIF), Concert Promoters Association (CPA), National Arenas Association (NAA), Production Services Association (PSA) and the Independent Venue And Promoter Association (we: LIVE). Seriously. Add up all those acronyms and you've got half an alphabet.

But it doesn't end there. UK Music - which has made a valiant attempt to draw together these oft-warring factions into a single, cohesive force in recent years - also lists the UK's two separate collection bodies, PPL and PRS For Music, as members.

Add them into the mix alongside with the multi-format rep ERA (Entertainment Retailers Association) and we're up to 20. Two-zero.

Perish the thought: more of these gallant outfits yet might emerge as the industry's digital distribution structure cracks and multiplies, making an even greater MESS ['Music & Entertainment Streaming Services']* of things. (*I made this one up.)

How did we get here? For those with an inside knowledge of the workings of the industry, the *modus operandi* of pretty much all of these groups is fair enough - whether Managers, Independent labels or National Arenas, the clue is quite literally in the title.

But I'm concerned about the message it sends to the outside world - not least politicians and middle market papers keen to paint this business as incompetent, convoluted and outdated.

Consider this: there are currently two central trade bodies in the British video games industry: UKIE and TIGA. Last month, one made an attempt to merge with the other. Their reason? A pair of trade bodies is already too many for most people to listen to.

Tim Ingham, Editor

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

Vinyl hits half-million mark

UK ALBUMS REVIVAL LED BY DAFT PUNK'S LATEST



FORMATS

Annual sales of vinyl LPs in the UK have crossed the half-million mark for the first time in more than a decade.

Almost 550,000 LPs have been snapped up by music fans so far in 2013, giving vinyl its most successful year since back in 2003, according to BPI analysis of Official Charts Company data.

The year-to-date sales figure reflects year-on-year growth of more than 100% - doubling vinyl's UK market share in the last 12 months.

Vinyl LPs now account for 0.8% of all albums sold in the UK - as recently as 2007, the format's share was just 0.1%.

Record Store Day, the annual one-day celebration of independent record shops which took place in April this year,

generated £2m worth of vinyl sales alone. With around 15,000 LPs currently being bought every week, the BPI estimates that more than 700,000 units could be sold by the end of the year, the highest total sales since 2001, potentially generating £12 million at retail.

A new BPI poll of 1,700 vinyl buyers found that seven in 10 (69.9%) buy vinyl records at least once a month, with one in five (19.6%) making a vinyl purchase at least once a week.

Almost nine in 10 (85.6%) respondents stated that it was their favourite music format and for almost half (47.5%) vinyl accounted for over half of their music spend. Nine out of 10 vinyl buyers said that they had heard of Record Store Day with more than half (56.5%) having visited an indie retailer on the day, which this year took place on Saturday 20th April.

VINYL SALES 2003 - 2013 YTD

LP SALES			
2003	579,248	2009	219,449
2004	453,254	2010	234,471
2005	351,224	2011	337,041
2006	250,926	2012	388,768
2007	205,292	2013	548,142
2008	208,526		

TOP 10 BEST-SELLING VINYL LPS (1994-2013) YTD

POS	ARTIST/TITLE
1	OASIS (What's the Story) Morning Glory
2	OASIS Definitely Maybe
3	PORTISHEAD Dummy
4	TRAVIS The Invisible Band
5	RADIOHEAD The King of Limbs
6	LEFTFIELD Leftism
7	THE BEATLES Live At The BBC
8	MASSIVE ATTACK Protection/No Protection
9	QUEEN Made In Heaven
10	THE PRODIGY The Fat Of The Land

TOP 10 BEST-SELLING VINYL LPS 2013 YTD

POS	ARTIST/TITLE
1	DAFT PUNK Random Access Memories
2	ARCTIC MONKEYS AM
3	DAVID BOWIE The Next Day
4	BOARDS OF CANADA Tomorrow's Harvest
5	QUEENS OF THE STONE AGE Like Clockwork
6	ATOMS FOR PEACE Amok
7	VAMPIRE WEEKEND Modern Vampires of the City
8	THE NATIONAL Trouble Will Find Me
9	NICK CAVE & THE BAD SEEDS Push the Sky Away
10	BLACK SABBATH 13

PPL Board set to change

The seventh PPL Annual Performer Meeting (APM) will be held on the afternoon of Wednesday, 27 November - with Elected Performer Directors on the PPL Performer Board increasing from two to three.

As such, there will be elections for two Elected Performer Directors: one to fill a vacancy

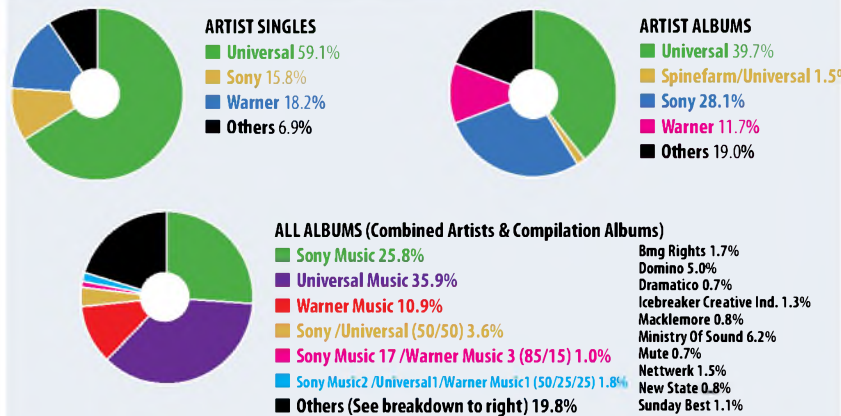
and one to fill a new, additional position. It will take place at the Royal Institute of British Architects (RIBA), 66 Portland Place, London, W1B 1AD.

The news follows the changes made into the main PPL Board structure, voted through at the company's AGM in June 2013. The new Performer Director will

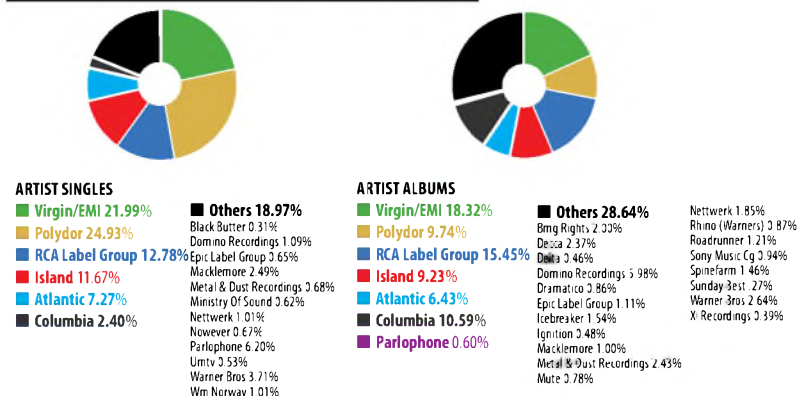
be voted in by performers at the meeting and, once elected, will sit on the main PPL Board as well as the company's dedicated Performer Board. This will take the total number of PPL Performer Directors to five, with the other two being nominated by British Actors' Equity and the Musicians' Union respectively.

MARKET SHARES

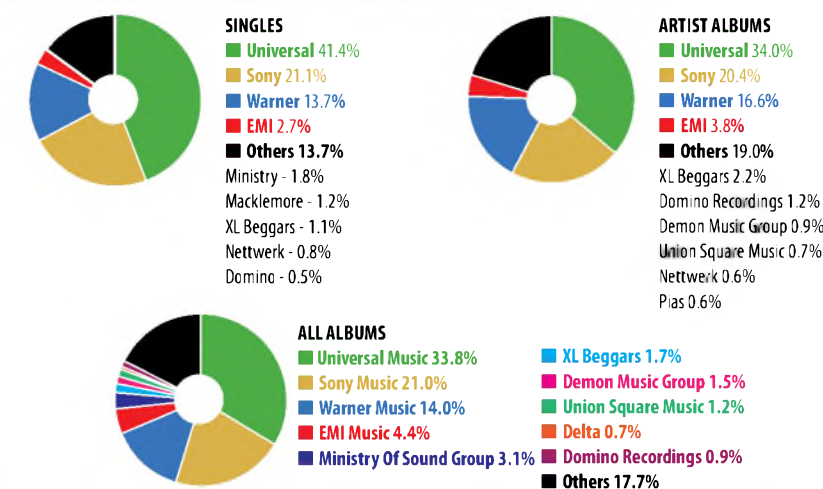
WEEK 41: TOP 75 SHARE BY CORPORATE GROUP



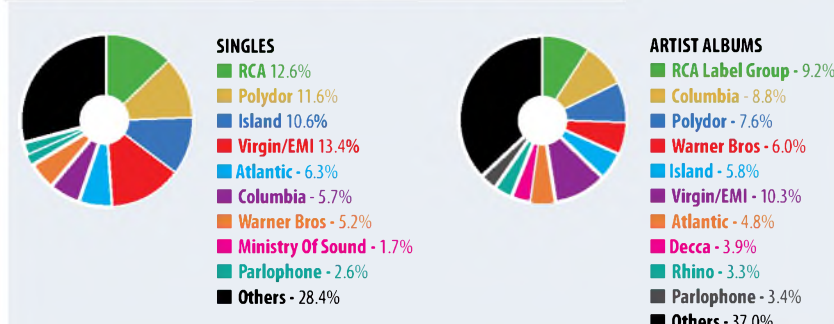
WEEK 41: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



AUNTIE'S OWN CONTENT WILL "EVENTUALLY" COME TO SERVICE, SAYS INTERACTIVE BOSS

BBC open to new Playlister partners

DIGITAL

BY TINA HART

The BBC has told *Music Week* that it would be happy to work with more streaming music services via its new digital music product Playlister - after it picked three non-British platforms to partner with for launch.

BBC Playlister, unveiled last week, lets audiences add and save their favourite tracks heard on BBC TV and radio channels to a personal online playlist, which they can then export to Spotify, Deezer or YouTube.

Hand-picked recommendations from DJs and presenters are also available to browse.

Mark Friend, controller of Multiplatform and Interactive at BBC Radio & Music said: "The inspiration for BBC Playlister came from insight from our audience. They want to know what track is playing on the BBC, be able to remember it, get great recommendations and connect this to their normal way of listening to music online.

"It also builds on what the BBC already does - championing the UK music industry, new music and artists in an ever more digital world - and over time gives us a framework to deliver our exclusive live music content curated around an individual."

Friend clarified that Playlister's launch currently carried "no rights implications" for the Beeb because the service does not play back music itself. However, this could change in future: the exec explained that original music content from BBC properties such as Radio 1's Live Lounge would "ultimately" appear on the platform, adding that "new features will be communicated as implemented in the coming months".

Spotify's parent company is based in Sweden, with Deezer's in France and YouTube's in the US - meaning that the platform is yet to join forces with a UK-based alternative. The trio are also all cloud-based streaming services, rather than paid-for download sites.

However, when asked if the BBC might soon strike a deal with a British streaming service, or an iTunes-style e-tailer, Friend said: "We are open to further partnerships with online stores and others - we will consider any partnerships which we feel give value to the licence fee payer



"We are open to further partnerships with online stores and others - and will consider anything we feel gives value to the licence fee payer and supports UK music. We'd love to have homegrown services as part of this"

MARK FRIEND, BBC

and support UK music. We are talking to a range of potential partners and we'd love to have homegrown services as part of this."

He added: "BBC Playlister expands the role that the BBC plays as a curator in traditional radio and TV programmes and extends this into the online digital music services that people are used to using."

The BBC last week committed to upping its funding for arts coverage by 20%. The news was followed by a speech from director general Tony Hall on Tuesday (October 15) at the Technology Innovators Forum, held at Broadcasting House in London.

"Our role is really valued by the music industry," said Hall. "Last week, David Joseph, head of Universal UK told us, 'The BBC is at the heart of music within the UK... it's absolutely in its DNA.'"

He added: "We are already the largest commissioner of new music and new writing in the UK. We provide a stage for the talented to excel and be discovered."

NEWS

NEWS IN BRIEF

■ **EBBAs:** The winners of the 2014 European Border Breakers Awards have been revealed. Disclosure represents the UK, alongside Kodaline for Ireland. The awards celebrate the best new pop acts in Europe that have achieved cross-border chart success. The winners will receive their awards at the Eurosonic Noorderslag festival in Groningen, Netherlands, on January 15, 2014.

■ **VIVENDI:** Video games giant Activision Blizzard has completed a buyout from the Universal parent. The Call of Duty publisher acquired 429m shares and "certain tax attributes" from Vivendi at a total cost of \$5.83bn. The buyout was completed by Activision Blizzard CEO Bobby Kotick's investment vehicle ACAC II.

■ **ARIA:** The 27th ARIA Awards nominees have been announced. Flume leads the charge with eight nominations, followed by Tame Impala with seven. A few winners for categories including Engineer of the Year and Producer of the Year have also been revealed. The rest of winners will be announced at a ceremony in Sydney on December 1, 2013.

■ **APPLE:** The tech giant has hired Burberry CEO Angela Ahrendts, who will lead its retail and online stores' "strategic direction, expansion, and operation." She'll join Apple in spring 2014, filling a long-vacant gap in the company's executive line-up.

■ **MOSHCAM:** The creator of the world's largest online catalogue of originally-produced live music videos has launched a new website, following its related YouTube channel ranking in the Top 3% of music channels globally on YouTube in just six months of operation.

■ **JACK TOPPING:** The 11-year-old Liverpool choirboy is second-favourite for the Christmas No.1 slot (after the X Factor winner's single) following the announcement of his single Tomorrow, to be released on December 16. Proceeds from the sale of the single will go to the Save The Children charity.

■ **TAYLOR SWIFT EDUCATION CENTER:** A \$4 million education centre has been opened in Nashville by the artist. Swift donated funds for the centre - housed withing the Country Music Hall Of Fame - forming the largest individual gift in the Hall Of Fame's history.

AJAY CHOWDHURY HAS ALREADY TAKEN DOWN HIGHLY-PRICED LISTINGS

Seatwave CEO: I'll clean up secondary ticketing

LIVE

BY RHIAN JONES

The new CEO of ticket resale site Seatwave has vowed to work in tandem with the industry to ensure tickets are sold in "a perfectly ethical and moral way".

Taking over from founder and former CEO Joe Cohen, who stepped down from the position earlier this year, Ajay Chowdhury has a history in the mobile, web, digital media and retail industries.

He was most recently CEO and then executive chairman of global cloud-based retail technology company ComQi and the former chairman of Shazam Entertainment.

The exec is also a non-executive director on the board of the Department of Culture, Media and Sport, advising on media and technology issues.

Discussing his plans for Seatwave, Chowdhury said: "I'm very conscious of the fact that the industry needs to behave in a perfectly ethical and moral way.

"Seatwave certainly does, and we'll continue to show that we provide a service the consumer wants. I've begun to reach out to primary ticket sellers and other people in the industry to see how we can work in a much closer way with them and to help sell



"The majority of people listing on our site are fans, as opposed to professional sellers, but there are cases when we've taken listings off - If there is a good case, we will"

AJAY CHOWDHURY, SEATWAVE

tickets for gigs that aren't sold."

Chowdhury has already put his money where his mouth is after complying with a request from Ricky Gervais' team to take down highly-priced tickets for his first musical outing as David Brent earlier this month.

Gervais sold out his two dates at The Bloomsbury Theatre on October 14 and 23 in less than a minute on Tuesday, October 1. Tickets were then listed on secondary sites for up to 68 times their face value (£17.25).

Viagogo featured a third-party listing for three tickets with

booking and handling fees plus VAT at £3,545.95. Seatwave had tickets from third-party sellers at a rate of £1,197 for three (£399 each), plus a £215.97 booking fee.

The top price at Viagogo has since moved down to £174, and Seatwave has removed all tickets from sale. Chowdhury confirmed that the move was made "immediately" after Gervais' team specifically asked for the ticket listings to be deleted.

"The majority of people listing on our site are fans, as opposed to professional sellers, but there are cases when we've

taken listings off. If we think there is a good case to take them off, we will," he explained.

The company also offered a zero booking fee (a percentage of the total ticket price) on a number of gigs over the summer and are still offering 50% off booking fees for other events.

Going forward, Chowdhury has plans to take Seatwave's offering beyond ticketing to provide users with more information, discovery and recommendations to create a "pre and post gig experience".

After reaching almost 400,000 downloads of its mobile app - and with nearly 40% of traffic coming from mobile devices - Chowdhury wants to capitalise on that to transform the transaction.

"We want to look at the entire value chain of concert-going and really help fans engage in a much closer way with the artist over and above just buying tickets. We think mobile technology is going to be a great way to do that," he said.

The firm's recent management team includes the addition of former Capitol Records North America digital marketing VP Charlotte Robertson as sales director and John Hogan as director of product research and development - previously head of e-commerce optimisation at Virgin.

ADA labels get Metal music boost

ADA has launched Metal Matters, a multi-label campaign that will run throughout Autumn which it hopes will create sales and awareness for the bands involved, while driving fan interaction and social sharing.

Starting on October 14, key new releases and over 100 catalogue titles from Earache, Eleven Seven, Epitaph, Listenable, Relapse, Rise, Roadrunner, UNFD and UDR will be featured in the



promotion. Participating independent retailers will be giving away a 20-track Metal Matters compilation with the

purchase of any featured album, plus additional goodies such as posters and merchandise. A selection of the bands will also be visiting stores to meet fans and perform.

A Metal Matters Spotify playlist featuring a track from every album in the campaign has been created, and is being shared by the labels and bands with their audiences through their social channels and websites, as well as concert promoters and other genre

specialists. In addition, print ads will run in *Metal Hammer*, *Big Cheese* and *Rocksound*.

Howard Corner, general manager, ADA & WMALS (pictured) said: "We work with some amazing rock and metal labels and we're always looking to promote their great releases in innovative ways. Together we've devised a killer campaign to promote their bands in the best indie stores while involving their fans on and offline."

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NEWS

HIGHLIGHTS OF THIS SATURDAY'S AWARDS SHOW WILL BE SHOWN IN 200 COUNTRIES

Mobo founder King mulls global expansion

EVENTS

BY RHIAN JONES

MOBO founder Kanya King has plans to reach an international audience beyond the TV set in future - as this year's 18th Awards show becomes the first televised event at the all-new SEC Arena in Glasgow.

Taking place on Saturday, October 19, the night will host around 10,000 guests and honour both emerging and established urban artists. Laura Mvula is up for four awards along with Wiley. Others named are Lianne La Havas, Naughty Boy, Disclosure and Jessie Ware.

Set for broadcast on BBC3 in the UK - then repeated on BBC1 and screened via BBC World News - the event will reach an estimated audience of 400 million people globally.

King's ambitions don't stop there, however, as she believes that every one of the big cities around the world could host a MOBO-branded show in future.

"The highlights of our show go out to over 200 countries so you can see there's a thirst for the music - international expansion is a natural progression. We've had various cities around the world reach out to us," she explained.



Another future focus is expanding the MOBO brand to develop talent through "digital community-type support," added King. In partnership with HTC, plans include providing video content, acoustic performances, Q&A sessions and tips and advice from industry experts for mobile.

Since launching in London in 1996 and moving to Glasgow in 2009 (and 2011), the ceremony is back in Scotland for the third time this year. Moving north -

and from venues such as The Royal Albert Hall, Wembley Arena, The O2 Arena and Alexandra Palace - was "a huge risk," said King but a desire to "be pioneering," paid off.

"It all just worked seamlessly, Scotland loved it and offered us a long term deal, we said we'll come back every other year for three years," she explained.

A Facebook campaign started by a young student resulted in King taking the event to Liverpool in 2010 and then again

in 2012. The ceremony will return to Glasgow in 2015.

This year's event has sold out and King is hoping to make it "the most memorable ever."

"When we launched in 1996 the vision was to be something the music industry was proud to support and our aim was to celebrate and establish emerging talent," she said. "It's what we set out to do and that hasn't changed, we want it to be a global success and we're pulling out all the stops."

A PRIME VISIT: FRIENDS IN HIGH PLACES

The MOBO Awards launched at the New Connaught Rooms in 1996 within six weeks' notice of securing a last-minute broadcast slot with Carlton Television. Lionel Richie picked up the Lifetime Achievement award and the ceremony counted new Prime Minister Tony Blair and wife Cherie amongst guests.

"It was never a question of if, but how are we going to do this," said Kanya King.

"I reached out to Tony Blair's office and was told his schedule had already been set but every time we had some good news we shared it with them. Eventually they said there's a small chance Tony Blair might be able to come. At the time we'd had over 17 years of a Conservative government so people were thinking that Tony Blair was a forward-thinking young leader. When he finally did agree to come along with Cherie, they arrived with an American TV crew and everyone was really impressed to see him. I guess it provided a spotlight for us."

Brighton Music Conference launches next year

A major new annual electronic music conference will launch next April in Brighton. Led by DJ John '00' Fleming, the Brighton Music Conference (BMC) is backed by the likes of Above & Beyond, Dave Seaman, Dave Clarke, and Mark Lawrence (PRS for Music).

BMC will feature a two-day exhibition for aspiring producers and DJs, as well as an exclusive one-day trade conference for industry professionals. The event

will take place on April 11 and 12 at the historic Brighton Dome venue, and is also supported by *Music Week*, *DJ Magazine*, *Mixmag*, and top British soundsystem designer Funktion One.

"Over the past few years there seems to have been a disconnect around music conferences, solely focusing on the party side of things with people aimlessly trying to meet in expensive, unsociable

environments," said BMC's commercial director Nicola Gunstone. "We aim to bring back the ethos of music conferences and keep all of these assets under one roof. In the current world of emails and social networking, this is one time in the year when people can meet face-to-face, to personalise and keep up relationships."

The exhibition part of BMC will feature demonstrations of cutting-edge music technology

from leading manufacturers, and aims to give the next generation a valuable opportunity to meet artists at the top of their field either face to face or at one of over 40 educational panels. The seminars will provide aspiring artists with valuable information, insight, and tools to help them on their journey to the top.

The trade conference, strictly capped to 250 attendees, will cover the latest industry trends

through a series of keynotes and panels presented by thought leaders hand-picked for their success and insight. A number of label showcases and club nights will also take place during the two days at venues across Brighton.

The full conference and club night programme will be announced later in the year.

For more information, visit: www.brightonmusicconference.co.uk



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NEWS

NEW SIMPLIFIED ONLINE ARCHIVE LAUNCHES, LOOKING TO WOO INDEPENDENT ACTS

Artists urged to digitise masters

MASTERING

■ BY TIM INGHAM

Artists are in danger of letting their historic masters decay until they are no longer usable - meaning valuable future income could be slipping through their fingers.

That's according to the creators of a new online archive, which promises to maintain high-quality, multi-track audio files of master recordings - making it easier for labels and artists to manage and monetise their catalogues.

ArtistArchive.net is a joint creation by the team behind London studio and entertainment firm Metropolis, in tandem with New York mastering specialist Sterling Sound. It organises digitised recordings by albums, sources, sessions, mixes and multi-track takes online.

"This industry sees the mismanagement of masters by artists and labels all the time - amazing music literally disintegrating in front of us," head of Metropolis Mastering, Dan Baldwin, told *Music Week*.



"An artist's revenue potential has his or her masters at its foundation. They need to be looked after"

DAN BALDWIN, METROPOLIS

"Your whole revenue potential has your masters at its foundation, and you need to look after those masters."

He added: "We've recently done a trial with a very high profile band on Artist Archive, and they've been gobsmacked by the results. It enables you to access every aspect of your catalogue. Within a few clicks, you can listen to any part of a multi-track - from a vocal to a tambourine - as well as accessing

lyrics, videos, artwork and even contracts. Contrast that with labels that employ a whole archive team who sit there with Excel sheets, sifting through data. If you're an A&R or manager who wants to listen to something that way, tracking it down physically can be incredibly inefficient."

The team behind the site are hopeful that business will come their way from artists with a number of albums who have

decided to take control of their own masters - but who have perhaps forgotten to pay much mind to their physical upkeep.

Murat Aktar, president of Sterling Sound, said: "This idea came from seeing the deterioration of so many fantastic recording masters and the number of obsolete recording formats that were used over the past 30 years, as well as working on archiving projects where the deliverable was 800 .wav files and a spreadsheet which feels like solving one problem and creating another. I've learnt first hand that digital data has to be actively managed, that hard drives fail and data can be corrupted."

He added: "Most of the systems that are available to manage archives are giant 'DAM' digital asset management systems. They were designed by archivists for archivists, and are extraordinarily complicated to use. Artist Archive has a very powerful but simple and sleek interface. It doesn't take any training to master. We have yet to see someone who didn't sit down and immediately start navigating around without any instruction. The idea is to put the complete catalogue in the hands of the people who are directly responsible for managing and monetizing it without the need for intermediaries."

Ian Brenchley, Metropolis CEO, said: "People often don't know where their masters are, let alone whether they're catalogued correctly or have been looked after physically. Artist Archive is equally appealing to a major label or independent artist, but we're speaking to a lot of global artists who control their own catalogue - they want to look after their masters properly and be more directly connected with their well-being."

Parlophone teams with Greene King for 90th anniversary

Parlophone has signed a new brand partnership deal with British beer brand Greene King to spawn live gigs and mark a special celebration of the label's 90th birthday in the UK.

Parlophone, which was recently acquired by Warner in a £487m deal, first launched on these shores in 1923 - having begun life as part of the Carl Lindstrom company in 1896.

The partnership with Greene King includes special London performances to profile up-and-coming Parlophone artists such as Georgi King and The Night VI, as well as a fan competition to attend a one-off performance from Gabrielle Aplin at the beer company's brewery in Bury St Edmunds, Suffolk.

Meanwhile, 1,000 bottles of special Parlophone ale have been brewed by Greene King as a

promotional product to celebrate the label's 90th anniversary.

Parlophone VP, Brand Partnerships Bob Workman told *Music Week*: "Greene King had already made a great connection with music through their TV campaign featuring Jake Bugg's Country Song and it was something that they wanted to build upon. Parlophone was in the process of signing and developing an incredible crop of new artists such as Georgi Kay and Luke Sital-Singh and it felt like a great opportunity to work together to showcase our impressive stable of artists in what is the label's 90th year."

Parlophone worked closely with Dom Bastyra from music and talent agency Platinum Rye and Jonny Kirkham from Greene King to sign the deal, with Grey Advertising also playing a role.

"The main benefit we see for our artist is in staging some really special performances that are also captured on film for music fans to enjoy online," added Workman.

"This is rich, credible content filmed at shows in Greene King pubs and at their Brewery in Bury St Edmunds. It is helping us drive interest, profile and digital growth for our exciting new artists."

"We share a strong history of working in the brand space in partnership with our artists."

"It's become an integral part of the way we talk to a broader audience about our acts and to how we develop long term music careers. We have an experienced team in London and internationally that continue to deliver an impressive array of partnerships."



NEWS

ASCAP WINNER ALSO COMMENDS FELLOW WRITERS ED DREWETT AND WAYNE HECTOR

Honoured Mac praises manager Howells

EVENTS

■ BY PAUL WILLIAMS

Steve Mac saluted his long-time manager David Howells for having taken a chance on him as he was named ASCAP Songwriter of the Year.

The hit songwriter and producer received the honour at the US society's annual London awards at the Grosvenor House Hotel last Wednesday after a year in which his co-composition Glad You Came for The Wanted was certified for more than 3 million sales in the States.

Mac praised Howells, his manager for the past two decades, for having decided to exclusively represent him when he was a fledgling producer. Before their union Howells had run in PWL, one of the most successful independent record companies in the UK with a string of successes by artists including Jason Donovan, Kylie Minogue and 2 Unlimited.

"He could have done anything," Mac said. "He could have gone anywhere. He could have done a publishing company, he could have run a record company. But instead he saw something in a young producer that he approached and said he wanted to manage - and solely manage. He wanted to develop my career and I'm so happy to say after 20 years with him we're



[L-R] ASCAP president and chairman Paul Williams, Steve Mac, ASCAP international EVP Roger Greenaway

still working together."

Mac also name-checked his two Warner/Chappell-signed Glad You Came co-writers Wayne Hector and Ed Drewett, the latter also represented by ASCAP in the US and who shared with him the night's award for Song of the Year for the Wanted smash.

Mac, who was with Peermusic before signing with BMG Chrysalis in 2012, said directly to Drewett in his speech: "If I don't

"I'm so happy to say I'm still working with David Howells after 20 years"

STEVE MAC

see you up here in the next couple of years winning this I will be very disappointed in you."

However, he dedicated the award to Geoff Laws, father of both his long-time engineer Chris and songwriter Tim Laws, who had passed away only the

day before the awards ceremony took place.

Mac recalled he had been in a band with the brothers in his early teens and it was when visiting their home and seeing their dad that inspired him to pursue music as a career.

"He was so into their music," said Mac. "He encouraged. He pushed. I didn't know what I wanted to do until then."

Other winners at the event, which recognises US successes by

PRS for Music writers and publishers whose repertoire is licensed by ASCAP, included Universal as Publisher of the Year.

In accepting the award, its UK and Europe president Paul Connolly praised the support of ASCAP at a time when songwriters faced threats to their livelihoods and publishers to their businesses.

However, he added: "For every threat there's a response and for every challenge there's an opportunity. Those opportunities are driven by great music and great music still sells. Adele's two albums have now sold over 30 million worldwide. Mumford & Sons have clocked up 10 million. New acts like Bastille, Disclosure and Haim are breaking through here and in the US."

Among the other winners, Ben Howard was awarded the ASCAP Vanguard Award, whilst Camille Purcell, who co-wrote The Saturdays' UK chart topper What About Us featuring Sean Paul, received the ASCAP Foundation Stone Award, honouring new songwriters.

Scottish composer Patrick Doyle, whose music has graced a number of big films including Henry V, Gosford Park and Harry Potter And The Goblet of Fire, received the ASCAP Henry Mancini Award in recognition of his significant contribution to film and TV music.

Applications now open for £3 million grant

BPI and UK Trade & Investment (UKTI) have opened applications to a new Music Export Growth Scheme, offering £3m in grants to small-to-medium-sized independent music companies to promote British artists overseas.

The grants ranging from £5,000 to £50,000 are funded by UKTI, the Government organisation that supports UK business overseas, and run by BPI, the trade body that represents British recorded music businesses.

The scheme is targeted at artists who have achieved reasonable levels of success in the

UK but are now looking to break through internationally.

Application forms are now available from BPI's website: www.bpi.co.uk. The deadline for the first wave of applications is November 18 2013.

Applications that are successfully shortlisted will then be reviewed by a panel of music industry experts, chaired by John Kennedy OBE, with marketing expertise from organisations including the Music Managers Forum (MMF) and the Association of Independent Music (AIM) as well as representatives of independent record labels, BPI



and UKTI.

The first grants will be awarded by the end of December 2013. Further

application rounds will take place periodically over the next three years, with the next one planned for spring 2014.

BPI chief executive Geoff Taylor (pictured) said: "This scheme will help us take a bigger share of the global market and get more of our artists to countries that have a voracious appetite for the great music that we make."

Chief executive for UKTI Nick Baird added: "The Music Export Growth Scheme will help smaller music labels launch even more UK artists onto the international stage. This will help us reach our target of getting another 100,000 British businesses exporting - an increase which could add £36bn to the economy."

MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

SALES STATISTICS

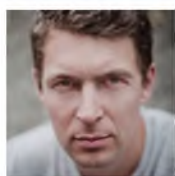


CHART WEEK 41 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,078,324	1,055,678	273,634	1,329,312
PREVIOUS WEEK	2,995,472	1,149,775	299,310	1,449,085
% CHANGE	+2.8%	-8.2%	-8.6%	-8.3%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	137,266,264	48,376,127	14,158,484	62,534,611
PREVIOUS YEAR	137,089,513	51,682,024	12,929,047	64,611,071
% CHANGE	+0.1%	-6.4%	+9.5%	-3.2%



JAVEON
Lovesong (PMR)
(single, October 28)
Contact: Kim Smith, Phoenix Music
kim@phoenixmusicgrp.com



TO BE FRANK
Half The Man (Solebay)
(EP, November 3)
Contact: Jenna Lee, Jenna Lee PR
jenna@jennaleepr.com



CIRCA WAVES
Get Away
(Kissability/Transgressive)
(single, December 2)
Contact: Colin Schaverien, Prolifica
colin@prolifika.co.uk



DISCLOSURE
Help Me Lose My Mind
(PMR/Island)
(single, October 28)
Contact: Ruth Drake, Toast
ruth@toastpress.com



RIZZLE KICKS
Skip To The Good Bit (Island)
(single, out now)
Contact: Shane O'Neill, Island
shane.oneill@umusic.com



VANCE JOY
Riptide (Infectious)
(single, November 25)
Contact: Chris Goodman,
Outside Organisation
chris.goodman@outside-org.co.uk



FINDLAY
Greasy Love (P Records)
(single, November 25)
Contact: Ashley Stevenson, Dawbell
ashley.stevenson@dawbell.com



I SEE MONSTAS
Evolution (Polydor)
(single, October 21)
Contact: Stephanie Duncan-Bosu,
Polydor
stephanie.duncan-bosu@umusic.com



THE JEZABELS
The End (PIAS)
(single, December 2)
Contact: Lucius Yeo, PIAS
lucius.yeo@pias.com



FOY VANCE
Closed Hand, Full Of Friends
(Glassnote)
(single, November 17)
Contact: Chris Latham, Partisan
chris@partisanpr.com

APPOINTMENT TO VIEW



ALAN CARR: CHATTY MAN

Friday, October 18 - C4, 10pm - 11.05pm
Britney Spears talks about life in the music industry and there's a live performance from Jake Bugg. Other guests include London 2012 double gold medalist Mo Farah and actor Joseph Gordon-Levitt.

THE GRAHAM NORTON SHOW

Friday, October 18 - BBC One, 10.35pm - 11.20pm
Graham is joined by Sir Paul McCartney, chatting and performing tracks from his latest album New. Katy Perry also drops by, along with Chris Hemsworth, Natalie Portman and James Corden.

MOBO AWARDS 2013 - HIGHLIGHTS

Sunday, October 20 - BBC One, 11.15pm - 12.45am
The best bits from the annual ceremony celebrating music of black origin, this year held at the SSE Hydro in Glasgow. Performers include Tinie Tempah, Rudimental, Iggy Azalea, So Solid Crew, Laura Mvula, Fuse ODG and Naughty Boy.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON OCTOBER 14 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 SHOWTEK
Booyah
 - 5 MARTIN GARRIX
Animals

BPI SALES AWARDS: WEEK ENDING OCTOBER 12

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
MACKLEMORE & RYAN LEWIS THE HEIST (ALBUM) <i>Gold</i>
STONE SOUR AUDIO SECRECY (ALBUM) <i>Silver</i>
ORIGINAL SOUNDTRACK AMERICAN BEAUTY (ALBUM) <i>Silver</i>
JESSIE J ALIVE (ALBUM) <i>Silver</i>
AVICII TRUE (ALBUM) <i>Silver</i>
MACKLEMORE/RYAN LEWIS/DALTON CAN'T HOLD US (SINGLE) <i>Platinum</i>
LADY GAGA APPLAUSE (SINGLE) <i>Silver</i>
CALVIN HARRIS FT AYAH MARAR THINKING ABOUT YOU (SINGLE) <i>Silver</i>



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

For daily news visit musicweek.com

GIGS OF THE WEEK

BIRMINGHAM



Who: Jessie J
Where: LG Arena, The NEC, Birmingham
When: October 18
Why: After releasing

her second album *Alive* in September, the London singer plays the third date of her postponed 17-date *Nice To Meet You* UK arena tour.

LONDON



Who: Bebe Black
Where: St Pancras Old Church, London
When: October 18
Why: The singer/songwriter plays an intimate gig with

Bebe Black. Inspired by icons such as Marvin Gaye, Bill Withers, Prince and Michael Jackson, his new single *The Addict* is out now.

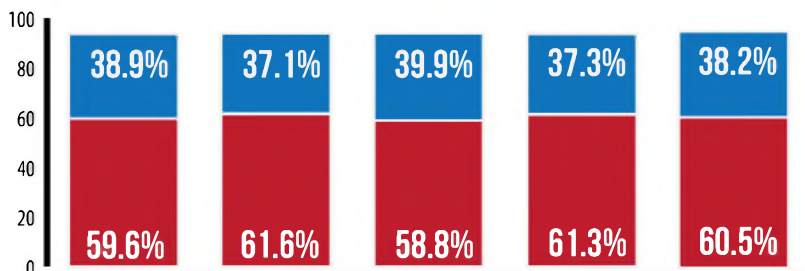
MANCHESTER



Who: Arctic Monkeys
Where: Phones 4u Arena, Manchester
When: October 23
Why: After topping

the chart with their fifth album *AM*, the Sheffield four-piece embark on a nine date UK tour. Joined by The Strypes, they come to London's Earls Court on October 25 and 26.

DIGITAL vs PHYSICAL



Official Charts Company

WKS 37-41
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 14

- 01** Music tourism spend hits £2bn in UK *Friday, October 11*
- 02** 78% of Amazon music downloads cheaper than iTunes - report *Friday, October 11*
- 03** BBC partners with Spotify, Deezer, YouTube for new digital music platform *Tuesday, October 8*
- 04** David Gray sells Church Studios to Paul Epworth *Thursday, October 10*
- 05** NOW That's What I Call Music to launch TV channel *Thursday, October 10*

MUSIC WEEK POLL

This week we asked...

Are you a fan of the newly redesigned NME magazine?

Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's *DIY* are pop-punk trio **Paramore** who discuss 'throwing out the rule book' for their 'poppy



sounding' self-titled fourth album. "No one is in the womb listening to *Black Flag*," says lead singer Hayley Williams. "I grew up with N*Sync and Britney Spears. It's dumb to be pretentious about music."

Elsewhere, Californian sisters **Haim** discuss playing Glastonbury, Este's bass face ("It's a feeling, it's philosophical," says Alana) and their next tour's rider (M&S Percy Pigs, five English bulldogs and an Alfa Romeo).

Icona Pop's new album is "a splash of different colours and emotions," says one half of the Swedish duo **Caroline Hjelt**. A timeline recalls the front cover of *DIY* 2012 which featured the band with the declaration that *I Love It* was the song of the summer. "Only a little early," the magazine admits.

In the reviews pages, **Anna Calvi**'s *One Breath* is "a beautiful atmospheric triumph," according to Tim Lee. The critic awards the musician's second album four stars out of five. **Jamie Milton** is less impressed with **Glässer**'s *Interiors*. With two stars, it's "like a cluttered room full of unfinished objects".



THE MAGIC NUMBERS

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

1

Out of only four acts to sell out ten dates at The O2 Arena in London in the history of their career, JLS join pop royalty the Spice Girls, Take That and One Direction. The boy band will play their last three on December 21 & 22 as part of their Farewell Tour

15

Years this week since Amazon launched in the UK on October 15, 1998

£78.6m

Turnover for XL Recordings and a £25.4m pre-tax profit in 2012. The label said Adele's second album *21*, released at the beginning of 2011, accounted for a "significant proportion" of the earnings

6

Nominations means Macklemore and Ryan Lewis lead the way ahead of this year's American Music Awards. Taylor Swift and Robin Thicke are next with five nods each. The ceremony takes place on Sunday, November 24

24%

Drop in 2012 operating profits year-on-year to £28.2m for Uncut and NME publisher IPC Media. Revenues at the Time Warner owned company fell

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@Itswallo So @dancrollmusic will only play a sold out LA Troubadour tonight! SO ace. I am however emailing in my Pjs in south London. Sending vibes x
(Sarah Wall, Turn First Artists) Wednesday, October 9



@Holz_83 Music on shuffle & out of 4000 songs Eminem suck my dick starts just as someone walks in the office for a meeting *(Holly Remzi, AMG) Friday, October 11*



@taratomes Not wishing to start a debate about her 'singing' but when did Britney decide to only release songs that involve her talking? *(Tara Tomes, East Village Life) Saturday, October 12*



@helienne Joke that got biggest laugh at @AscapAwards last night: when Simon Cowell won an award for 'writing' the X Factor theme *(Helienne Lindvall, The Guardian) Thursday, October 10*



@Tzuss When ppl hear Timbo's new sound they're gonna Dumb Out! Remember this tweet! *(Tefe Davies, Academy Music Group) Thursday, October 10*



@williamnichols It feels like this is the year I finally outgrow xfactor. *(William Nichols, Parlophone/Warner) Saturday, October 12*



@crablin So I did NOT expect to watch Kanye/Kimmel from last night and get inspired. That monologue! Amazing. I love Kanye so much. *(Colin Roberts, Big Life Management) Thursday, October 10*



TWEET OF THE WEEK
@Redkez Delighted that @MusicWeekNews has pix of 2 real women on front page (I'm discounting Katniss Everdeen as she's not real - sorry chaps) *(Kerry Harvey-Piper, Red Grape Music) Thursday, October 10*



@Pursehouse Just opened up my parents Sky+ planner. They (I'm guessing dad) have recorded a move called 'Strippers vs Werewolves' #StayClassy *(Simon Pursehouse, Sentric Music) Saturday, October 12*



@DizzeRascal Still getting used to seeing Capital Xtra on my timeline... Life keeps moving on. #worlddontstop *(Dizze Rasca) Thursday, October 10*



@JackShankly I am not and have never been affiliated with the group known as BACONS any reports suggesting as much are falsehood & slander @metpoliceuk *(Jack Shankly Dominc/Weird World) Friday, October 11*



@Stickley My 58 yr old father is at a boot camp in Ibiza. Training for 5 days and partying for 2 days. I'm not sure what my reaction should be.. *(Victoria Beercock, Bacardi) Monday, October 14*

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

DATA DIGEST

PHOTO CREDIT: DAVID HOGAN

PICTURE OF THE WEEK

OVER THE MOON

October 8, The O2 Arena, London
Bruno Mars, pictured here with some of his Hooligans, earned an abundance of rave reviews as he brought his Moonshine Jungle Tour to the UK last week. He'll return to our shores for another stint in November.



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



JAMIE MILTON THIS IS FAKE DIY
Forest ● *Caramel Arms* (Indelabel)

Forest deal in pure, unadulterated escape. Throw 'em into a pool full of flesh-eating piranhas - they'd call it a holiday. Every sod might sing about the sun and other things London office-types lack, but Forest do it very well.



RICHARD WYETH BFBS ALDERSHOT
Johnny Wore Black ● *Gift of Desperation* (Dead Cherry)

Gift of Desperation - A really great sounding song from Johnny Wore Black, with the distinctive vocals of lead singer Jay, giving the song real impact. The lyrics are meaningful, as you come to expect from Johnny Wore Black. Another great song, this one is interestingly co-written with David Ellefson of Megadeth.



THERESA HEATH FOR FOLK'S SAKE
Ed Askew ● *For The World* (Tin Angel Records)

Featuring backing vocals from Sharon Van Etten, For The World begins with almost child-like piano arpeggios augmented by Askew's favoured instrument, the tiple, a combination of innocence and world weariness pervades the record while Askew's vulnerable, Bowie-esque vocal reminds us of the long road travelled.



LAUREN LAVERNE 6MUSIC
Afrikan Boy ● *Hit Em Up* (Yam Records)

One of the hottest artists to watch in 2014 and this track is an illustration of why - sonically adventurous and eminently danceable. Built around a Fela Kuti sample that references his 'dual cultural upbringing' and lyrics that take in everything from The Killers to swimming lessons, it's one of my singles of the year so far.



SIGNS O' THE TIMES



Tina Barrett, formerly of S Club 7, has signed with **Sphere Of Influence (S.O.I.) Records**. Single Makin Me Dance is out on November 3 and her debut solo album will follow in the New Year.

Madison Beer signed to **Island Def Jam** last month. She is managed by Scooter Braun.

Wardell (pictured) have signed with **Roc Nation**. The duo consists of LA siblings Sasha and Theo Spielberg (children of acclaimed film director Steven) who per-

formed at SXSW earlier this year and have supported Santigold live. They are working on their debut album, set for release in 2014.

Founded by RayLynn Records creator Bob Simpson, **101 Ranch Records** has launched with its first signing being accomplished singer, songwriter, actor, producer and filmmaker **Mark Collie**. The label's office will be based in Nashville, TN. Industry veteran Doug Howard has been appointed as president.

SYNC STORY

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



- **Track** End In Sight
- **Composer** Benjamin McAvoy and Kamal Kamruddin
- **Publisher** De Wolfe Music
- **Client** Pathe / Space Enterprises
- **Campaign** Film trailer for Philomena
- **Usage** Feature film trailer (Over £3m budget) TV campaign, all media – worldwide
- **Key execs** Selva Anandasivam (creative director, Space Enterprises), Jamie Logan (music consultant, De Wolfe)



Jamie Logan, consultant at De Wolfe Music (pictured) explains how this sync came together: "Selva Anandasivam contacted us as he had heard our recent sync in the trailer for the Terrence Malick film *To The Wonder*, which featured the track *Awakening* composed by Andy Quin.

"This was a sweeping orchestral score with a big build and he was keen to find something in a similar vein for the upcoming film *Philomena* starring Judie Dench and Steve Coogan. The track also needed to depict a number of emotions throughout the trailer from heartbreak to humour, it needed to build but also have lighter moments to work with the voiceover and delicate subject matter.

"After bouncing various ideas back and forth *End in Sight* was eventually settled upon, it had all the right components and brought a fresh, contemporary feel to an orchestral piece."

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

ticketmaster®



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	JUSTIN TIMBERLAKE	11	HAIM
2	ONE DIRECTION	12	FLEETWOOD MAC
3	TAYLOR SWIFT	13	ROD STEWART
4	GARY BARLOW	14	DISCLOSURE
5	FALL OUT BOY	15	JAMES ARTHUR
6	MICHAEL BUBLÉ	16	JAY Z
7	ELBOW	17	BASTILLE
8	BRUNO MARS	18	WET WET WET
9	CHASE AND STATUS	19	CHVRCHES
10	ARCTIC MONKEYS	20	IMAGINE DRAGONS

ticketweb



TICKETWEB UK

POS	EVENT	POS	EVENT
1	HAIM	11	HAUNTED HOUSE
2	THE 1975	12	EDITORS
3	LONDON GRAMMAR	13	SANDER VAN DOORN
4	THE POGUES	14	WE ARE SCIENTISTS
5	ANNIE MAC	15	ME FIRST AND THE GIMME GIMMES
6	PLACEBO	16	THE STRANGLERS
7	THE CAT EMPIRE	17	RUDIMENTAL
8	WILKO JOHNSON	18	THE TEMPERANCE MOVEMENT
9	SUB FOCUS	19	BALKAN BEAT BOX
10	QUEEN EXTRAVAGANZA	20	TOM ODELL

ON THE RADAR EVERYWHERE

Hype Machine has been picking up remixes of their tracks and Swedish band Everywhere has a loyal, active Twitter following too. In the lead up to the release of their debut EP *American Grandeur*, with support from the likes of Bloomberg's Mark Beech and Clash magazine, their profile is quickly rising outside the Stockholm scene they became established in.

Speaking to *Music Week*, lead vocalist Max Berga told of his delight of the approval from the blogosphere: "The blogs are kind of rebellious and independent, and if they pick stuff up - especially organically - it's always a great

sign that you're moving in the right direction."

After getting the band together a couple of years ago, Berga looked for a producer to work with. "I'd got these nice demos that I'd made, then I started to email different producers around Europe and the States. The manager of Mark [Needham] came back and presented me with some options. I listened to everything and what he had done before seemed to be in line with what I was trying to do myself." And thus the collaborative partnership was born.

Berga describes the band's sound as "a kind of mixture

between pop and rock, a lot of guitar but at the same time there is a very poppy, hooky kind of feel to it. Compared to other bands it sounds a bit like Imagine Dragons, The Killers, or Kings Of Leon. A clash between hard guitars and very soft piano and my boys tying those two elements together."

The band got signed to Trompe L'oeil Records by its founder Kurt Makarov who saw them at a gig in Stockholm then later re-connected with them as he was starting up the label.



As for their live CV, Everywhere made their first UK appearance at the NME Awards tour afterparty this year and have supported Palma Violets and Django Django.

Coming up, Everywhere will be in the UK next month for their single launch, with more on the way, then an LP is on the horizon

ESSENTIAL INFO

RELEASES

2013

Jul 15 Single: Eddie
Nov 11 Single: Soldier
Nov 11 EP: *American Grandeur*

2014 TBC

Single: *Shades at Night*
Single: *Better off Alone*

LABEL/MANAGEMENT

Trompe L'oeil Records
kurt@trompe-loeil-records.com

LIVE Nov 11 UK single launch

following that.

"[The music industry] is a very interesting business to be pouncing on," says Berga. "Knocking on the doors and seeing who's going to be the next person to let you in to another room is very interesting..."

HE SAID / SHE SAID



One half of Norwegian duo Ylvis, Vegard Ylvisåker, tells *The Hollywood Reporter* how internet sensation *The Fox* came to be...

"I think it came from a genuine wonder of what the fox says. Because we didn't know. There's not a clear answer to that. If you check out all the YouTube videos with real fox sounds, each is individual. It seems like they decide by themselves. They're born with a generic voice and they can decide."

TAKE A BOW TEAM THE STRYPES



THE LOWDOWN

Album: *Snapshot*
Highest chart position: No.5

Label: Virgin EMI

Publisher: BMG

General manager: Mary Ann Slim

A&R: Mike Smith

Manager: Julian Wright

Legal: Kieran Jay

Agent: Angus Baskerville, 13 Artists

Marketing: Rachael Paley

National press: Ruth Drake

Regional press: Gordon Duncan

Online press: Adam Royal

National radio: Jodie Cammidge

Regional radio: Mark Rankin

TV: Helena McGeough & Rachel Dicks

THE BIG INTERVIEW NICK GATFIELD

'ONE SONY' UNDER A GROOVE

The boss of the UK's second biggest major label on his team's global focus, domestic A&R prowess and how his parent company's cross-divisional philosophy is being put into practice

LABELS

■ BY TIM INGHAM

Nick Gatfield's London office neatly encapsulates the Sony Music UK CEO's professional balance: part pure music man, part serious commercial operator.

In one corner of his 9-to-5 sanctum stands an imposing grand piano - a reminder of Gatfield's own melodious beginnings in Dexy's Midnight Runners, as well as his catalogue of A&R smashes, such as his pre-Sony signings of Amy Winehouse, Keane and the Sugababes.

Opposite, a severely-edged glossy desk props up executive office paraphernalia - while, tellingly, a jumbo black Sony TV dominates a plush wall.

The brand continuity apparent on Gatfield's Bravia telly is significant: it's an HD-ready window into the 'One Sony' philosophy of Kaz Hirai, the chief exec of Sony Corp, who has made it his content-savouring mission to encourage divisions such as PlayStation, Sony Pictures and Sony Music to join their "connective tissue" for the good - and cost-effectiveness - of the whole company.

A year on from Hirai's ushering in of 'One Sony', Gatfield and the Sony Music team have clearly listened - witness this summer's launch of Xperia Access, which offers owners of Sony mobile phones exclusive 'backstage' music content.

"There's nothing more irritating for me than seeing a Sony product with a third-party piece of music attached to it," Gatfield tells *Music Week*.

"We have a much greater dialogue with other Sony companies than we had before. We're already working with consumer electronics, Mobile and Playstation on product development and are having well-developed conversations about future collaborations across our portfolio of talent."

This global network of communicative Sony Corp divisions doesn't merely help Gatfield get his new artists in front of more consumers - it's also a vital USP in the signing of new talent.

Teenage French house super-producer Madeon, for instance, was impressed by Columbia's close relationship with PlayStation and Sony Pictures before pen hit paper on his contract. Gatfield predicts the 19-year-old music maker could now go on to become the next Hans Zimmer - leveraging the unique multimedia opportunities Sony provides.

Elsewhere, The Script have designed their own Sony headphones, whilst Calvin Harris is understood to be in talks with other departments over future creative projects. "I'm very behind 'One Sony' and I've been very proactive with it," says Gatfield. "When I talk to artists, it absolutely resonates with them. It's an incredibly strong USP - one no other company can replicate."

To keep his fellow Sony divisions stocked with exciting new music, however, Gatfield has to sparkle at his day job: signing up-and-coming artists and developing them to find a widespread audience. The exec says that when he took over at Sony in 2011 (having parted ways with a famously rocky



ABOVE
Nick Gatfield: The Sony Music UK & Ireland CEO and Chairman took the job in 2011, after successful spells heading up EMI and Island Records

"I'm very behind 'One Sony' and how it resonates with artists. It's a vital USP - one no other major can replicate"

NICK GATFIELD, SONY

Terra Firma-owned EMI) the major "hadn't been investing properly" in new talent - relying too heavily on blockbuster releases out of the US from the likes of Beyonce, Alicia Keys and Pink.

"Within the last two years, about 65% of our [UK] roster has been new artists," he says. "The good news is that it's a fresh and exciting [strategy], and we have got a good repertoire flow coming down the line. To build that takes quite a long time. 2014 will be our third year of that process."

This year's crop of fresh acts has included singer/songwriter Tom Odell (Columbia/ITNO), the Mercury-nominated Laura Mvula (RCA), and Irish folk quartet Kodaline (RCA).

Although debut albums from this trio have not yet reached platinum status in the UK, Gatfield is proud of the international promotion he has been able to grant to them - another calling card which

he says separates Sony from its rivals.

"We'll try and find interest for artists around the world, immediately," he comments. "At Sony, it's not a question of, 'Sell 100,000 in the UK and then you've got a shot elsewhere'. We put all of our new incubation artists in international markets before we've even put a record out. If you acquire worldwide rights, you should be exploiting them worldwide. It's no good just worrying about the UK."

One notoriously successful repertoire source for Sony are the platforms it co-owns (and co-exploits) with Simon Cowell's Syco: X Factor and Britain's Got Talent. The sales power of these shows' graduates is not in question, but credibility isn't always granted from certain corners; an attitude which obviously rankles Gatfield. Sony's Q4 releases this year are packed with releases from X Factor artists, including the debut album from 2012's winner James Arthur, whom Gatfield calls "a classic case of how the show works on a pure A&R level".

Arthur has certainly made waves abroad, with debut single Stronger - a UK No.1 - hitting the Top 5 in Austria, Belgium, Germany, Ireland, Switzerland and New Zealand. The track



also peaked at No.2 in Australia - a territory Gatfield recently visited to check up on the progress of a true worldwide phenomenon that has occurred under his watch: One Direction.

Interestingly, Sony co-promoted the boyband's 11-date live tour in Oz and New Zealand last month, with 300,000 tickets sold. Gatfield says the major will replicate this live business involvement in certain foreign markets such as South America, but there are no plans yet to emulate it in the UK.

That's possibly just as well: Gatfield's domestic team has plenty to keep them busy, such as Sony's new A&R Academy, which will from next year aim to develop future industry stars in tandem with leading music colleges such as BIMM, LIPA, ACM and Westminster.

Another recent Sony business development is the growth in the company's 'Associated Labels' - including Phonogenic, Relentless, Search & Destroy, Ultra and Xenomania. Former Central Marketing boss Richard Connell was promoted to MD of the umbrella division earlier this year.

That's not to mention the string of mega-hits that have emerged out of Gatfield's core labels in the past 12 months, including platinum releases from 1D, Olly Murs, Calvin Harris, David Bowie, Justin Timberlake and Miley Cyrus.

In addition, Sony has enjoyed huge success in the growing compilations business in 2013, following its acquisition of a 50% stake in the Now! brand in Europe back in February; a possession it shares with heated rival Universal.

And then, there was Get Lucky. Daft Punk's first ever single on a Sony label ruled the airwaves this summer, clocking up more than 1.2 million UK sales in the process. The French dance doyens' album, *Random Access Memories* (Columbia), has comfortably gone platinum, boosted by one of the most powerful (not to mention expensive) music marketing campaigns of the year - with a stunning, largely silent TV ad as its centrepiece.

Plenty of talking points for *Music Week* to get stuck into with Gatfield, then - and a good chance for him to explain how the company defines itself in the wake of Universal's industry-shaking purchase of EMI Music, which has left Sony as a clear No.2 in market share terms...

“There's a balance when signing a deal: I'm prepared to invest a lot of money over a long period. But only in exchange for not being rinsed on the advance”

NICK GATFIELD, SONY

How much do you use the lure of 'One Sony' when you're fighting Universal and Warner for an act?

It's part of the conversation, but it's not the first port of call. The primary message for new artists is one of belief in them and what they stand for; not everything's always plain sailing and we'll be there during the peaks as well as the troughs. There may come a point with artists when they're red hot, and there may come a point where it just isn't working. My hope is that anyone parting ways with Sony does so on the best possible terms - I don't want any artist to feel that we haven't done our best and I never want them to feel underserved.

What defines Sony Music UK?

This is an entirely A&R-driven company. We have new leadership in Columbia, RCA and Epic and have created the Associated Label Group. The Syco label under Sonny [Takhar] has really honed its approach to developing artists with a strong international appeal. Also we now have RMS - Red Music Services - which is part of a global Red network. We're three-pronged: (i) our traditional A&R approach via the frontline labels; (ii) our TV platform and the great pipeline of artists that provides; and (iii) our Associated Labels and Music Services. We've also bolstered our international capability under Mark Collen and have added a [global] digital team in the UK, specifically to accelerate the international rollout of our artists. Acts like Tom [Odell], Laura [Mvula] and Kodaline have all made significant statements internationally because we've made the investment. If an act's going to sell half a million records, I'm quite happy to have five markets with 100,000 each rather than one with 400,000 and little interest elsewhere.

There's a dearth of new UK artists this year across the business hitting that all-important 100,000 albums sales mark. Is it a worry for you?

ABOVE
Young Sony stars: (Left) London singer-songwriter Laura Mvula's debut album, *Sing To The Moon*, has been nominated for a Mercury Music Prize; (Right) James Arthur - an artist that Gatfield says proves X Factor's A&R worth

Yes, it is - and it's a worry for the whole industry. I hope I'm wrong, but I'm not sure there's a new album in the UK this year that will reach a million units. That's shocking. I can't think of another year where that's been the case. We'll have a platinum record with Tom [Odell], I'm convinced we'll have one with Kodaline too - but I don't necessarily think 2013 will ever go down as a banner year for new talent [across the market], and it's concerning. Whilst we can point to the changes in how music is consumed as a possible excuse for unit volumes decreasing, [the industry] needs to look at the A&R process and the quality of records that are being put out there - do they have the songs on them that can truly drive a 12-to-18 month campaign? Having said that, we do have some exceptional debut releases to come into 2014.

Before Universal's purchase of EMI, Sony was a close No.2 in market share terms. Your objective must have been chasing down the top dog. Now a bigger gap has opened, what's driving the company? The same thing that has driven us all this time and that's to be the best partner for artists in the entire marketplace and the natural home for the best new talent. That means delivering excellence in all the services that a modern music company should provide its artists: from A&R, marketing and promotion through to digital innovation and consumer insight to enable them to build the best connections with music fans worldwide. We don't obsess about market share - we have more of an obsession over the quality of service we offer and, crucially, profitability. I'm not constantly looking over my shoulder. A&R is still the lifeblood of this business and we pride ourselves on having the best hit-rate in this business.

If your focus is on profitability rather than market share, can you have a viewpoint more like that of an independent: i.e. taking a longer-term view on an artist's career, regardless of what they sell initially...

There's a balance when signing a deal: I'm prepared to give you all the time and the patience in the world, to invest a considerable amount of money in you over a period of time. But that has to be in exchange for 'don't rinse me on the deal on day one'. If your primary objective is putting vast sums of money into your pocket straight away [as an advance], we can still do business, but there'll of course be more tension in that relationship. As history will tell you, certain artists require a level of development over a two or three album period and I'd like to go on that journey whenever it's economically feasible. In some deals we have that relationship. In my experience, the smartest managers in the world - not to mention the most successful - have never been those going 'give me the cheque now...' They will be demanding in terms of commitment - and I'll always be happy to invest in building a career because it feels like a partnership rather than one side hedging their bets with a sizeable cheque.

The Daft Punk campaign was hugely successful, but clearly incurred a big cost. What gave you the confidence to spend so much?

We heard the album in their studio in France over a year ago now. Rob [Stringer] and Ashley [Newton] at Columbia US hadn't closed the deal at that point

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but knew the level of commitment the band were looking for in terms of the global marketing campaign. All of the key markets flew in to hear the album and, of course, the reaction to the music was instantaneous. It's an astonishingly great record with the added bonus of an out-of-the-box smash in Get Lucky. The band were the architects of the campaign and we understood it wasn't going to be wall-to-wall promotion; they don't operate in that way. They wanted something that was broadly [felt] like a launch of a record in the seventies: it had to be a statement. We were ready to follow the lead of them and Columbia US and make that commitment. Yes, some of that commitment was eye-watering but it didn't matter: we made it based on the quality of the music, and followed it through. The global result speaks for itself.

Was it a similar story with One Direction?

You can be cost-effective globally by applying some kind of science to the art of A&R. My view is that if the market is talking back to you, reaffirming your initial creative instinct, that should give you the confidence to swing the bat. That's what happened with One Direction. Obviously they came off an enormous TV platform but the extraordinary thing was that it was unrelated markets like Sweden and Italy where it first happened. When an A&R person brings me a YouTube clip with 300,000 views saying they're excited about it, I think: 'Why weren't you excited at 50,000?' The best people to tell you there's heat on something are the kids into it in the first place. Then you've got to follow it up. And if the market doesn't talk back to you, it's probably not right.

You mentioned Red Music Services UK: when did that become operational and how does it compare to others we know in the 'label services' market?

We've been operational only since September under the leadership of Ian Dutt - previously head of marketing from Columbia. He has a background in label services from [PIAS] and is a strong creative marketing executive - a great fit for the role. The team is largely in place and will be supported by the Associated Labels resource. It's all part of a conversation we've been having for some time with Red US about building a proper global network for supporting independent artists and labels. Our spin on it is somewhat different: we're not going to be in that high-volume, low-margin sales and distribution space. We're not looking to Hoover up a ton of labels. Our angle is about co-investing with A&R entrepreneurs and artists who choose to have a certain level of control and want to have a different relationship with a music company. We will be investing alongside them as partners. As much as we're focusing on building our internal A&R resource, and it's important, a lot of A&R happens outside this building. There are a lot of A&R entrepreneurs to whom we want to say, 'We will support you and here's the team. You can plug into this genuinely global system and you can direct the traffic.' We'll support that with both our resource and finances.

Are there independent labels or entrepreneurs out there that you have already earmarked as clients?

I'm sure there are! This all ties into a strategy that includes our A&R Academy. What I want to find is



ABOVE
Kodaline: The Irish four-piece are part of a refreshed domestic A&R strategy at Sony which Nick Gatfield says will really hit its stride in 2014

the next generation of A&R entrepreneurs. Right now, people who have an instinct are doing it for themselves without the support of a major label system. They're out there finding, developing acts. Maybe they're young managers, or working with student entertainment bodies. I want to empower and give resource to those people. A lot of them will know what's coming around the corner, what's next. Invariably [A&R execs] like to think we have insight, but there's nothing like a smart-arse 20-year-old who eats, sleeps and breathes within a scene. We want to take that, encourage it, harvest it and put some structure around it. That goes for both the A&R Academy and our ideas with Red Music Services in the UK. Some people from the A&R Academy may end up in Columbia or RCA; some may end up working with Red UK.

"For all the slings and arrows that some people like to throw at The X Factor, it's still a phenomenal juggernaut - and it produces exceptional talent"

NICK GATFIELD, SONY

Has X Factor become more credible A&R-wise?

What's been proven on the show is that it's a very legitimate platform to get the level of exposure these artists otherwise wouldn't have. James Arthur is a classic case of how the show works on a pure A&R level. I remember seeing him at the audition at boot camp stage and thinking: 'This guy has a phenomenal voice, a real talent.' I asked him how he'd seemed to appear from nowhere and he said: 'Not for want of bloody trying! I've written to record companies and management companies, but when you're on the dole living in a bedsit in North East England, trying to get a response from anybody is incredibly difficult. Then The X Factor comes to town - that's your shot.' I think the same will apply to Ella Henderson. She's an incredible talent. But unless you've got the right connections - the right lawyer, manager or introduction - it's so hard to get the attention of this industry. Labels get so many music submissions, and it's incredibly rare these days that you sign anything unsolicited. It's a fine balance: from our point of view, X Factor has proven to be an incredible pipeline of talent. What we've really focused on in the last two or three years

is working to make truly quality records and then taking them worldwide. One Direction is an exceptional case, but James Arthur's had a hit all over the world, Little Mix have broken in Australia, Japan, it's starting to happen for them in the US. One thing that X Factor does for the artists is train them for a career in the spotlight. To be on a live TV show for 12 weeks is in itself a great boot camp for a career in music. Anybody in this industry would want to have a relationship like we do with that TV show. And for all the slings and arrows people chuck at it, it's still a phenomenon - compulsory viewing on a Saturday and Sunday night. And it can produce exceptional talent.

It's been an important year for Sony in that blockbuster space: Justin Timberlake, Daft Punk, David Bowie, Miley Cyrus, the continued success of Calvin Harris...

Yes, it shows that we're properly in the game. I pride ourselves on the quality of the campaigns and the innovation you see here. As a calling card for Sony Music, it's been fantastic. We've been aggressive and the quality of artists that we're working with is excellent. I'm satisfied that our A&R cycle has started to bear fruit with the emergence of artists such as Tom Odell, Kodaline, Laura Mvula, Foxes etc. - a process that I believe will really hit its stride next year. I want all labels firing on all cylinders. Every year you go into this - it's fantastic when you have a pipeline of [global] talent like Pink, Beyonce, Miley Cyrus, Justin Timberlake, Kings of Leon... but you've always got to be confident you can reap what you sow. We have to make the absolute most of our domestic roster. I feel we're in a very good position to do that now. There's a level of believability about Sony Music UK that it didn't have before. Artists and media trust we're going to deliver.

The acquisition of your share in the Now! brand has been a real boost to your compilations business - which is generally having a fantastic year...

It's amazing how buoyant compilations is [industry-wise] - up double-digits year-to-date. I'm incredibly proud of the team at Sony that's driven it. Now! has been a phenomenal success, and the brand continues to grow. But outside of that, we've had a remarkable run over the last six months. There's great creativity in the commercial group, mixed with very smart consumer insight that we've plugged



into. When those two parts of the business come together, they can create compelling packages. The team - including Simon Barnabas, Phil Savill and Nicola Tuer - have done an amazing job.

You mentioned Miley Cyrus - she's a big talking point at the minute, and a big success...

I'm delighted it's happening, but we struggle to take credit - this is all being entirely driven by Miley. She's a bit of a cultural phenomenon, it's insane. Yes, she's massively controversial and a talking point, but she's got something to say. There isn't a move she makes that she doesn't consider. As much as 'twerking' is now part of the Oxford English Dictionary - which is hilarious - of course she's going to outrage some people. I think she's going to be one of the biggest music stars on the planet. She's the next one - the next Madonna in that space. She's obviously got the musical chops, and she can pick up the phone and call anyone she wants to work with. She's 18 months ahead of everyone else.

This is a wider question than Miley Cyrus, but she's at the centre of it: there have been fingers pointed at the record business for the pornographication of videos and music, and suggestions that artists are encouraged or even coerced into creating sexualised content. What do you think of that allegation? It's just massively, massively off the mark. There's a high degree of ignorance, both within Government and the press, about the level of influence that [the

"There's a high degree of ignorance, both in Government and the press, over the level of influence that labels have on artists; as if we're a puppet-master saying: 'Twerk now! Do something shocking with a foam finger!'"

NICK GATFIELD, SONY

record business] has over our artists; as if we're some kind of Svengali or puppet-master, pulling strings and saying: 'You shall twerk now! Do something shocking with a foam finger!' It just doesn't work that way. To a degree, policing the content we make available is important - we're taking a sensible view on age ratings, for instance, as we've explained many times to Government. But I don't think we've had that level control over artists for decades. I was running Island during the whole Amy Winehouse period, and I remember the accusations; editorials in papers saying: 'How can the record company let this happen?' Are you kidding me?! We did more in terms of trying to put her into rehab than anything else. There was a complete lack of understanding and almost a keenness to bash the record industry. With Miley, we'd never have a conversation saying: 'You shouldn't be doing that.' If you sign talent, you follow their natural instincts - if you don't believe their instincts are right, don't get into business with them in the first place.

LEFT
Miley Cyrus:
The artist formerly known as Hannah Montana has whipped up plenty of controversy in 2013 - but has also scored two No.1 UK singles and a No.1 album

Does it concern you that Government could make a rash legislative decision regarding explicit content? Yes, it does actually. I don't think it's Government's place to censor. I understand the concern: I've got young children and there's content online I don't want them to view. But I think we, the UK music industry, acts responsibly. Again, if there's a simple and painless process to put an age classification on video content, we're fully compliant. By and large, broadcast standards require us to do things to a certain standard anyway. But you can't police the internet. [Explicit music] is a very, very tiny part of the issue. And I do think it's the responsibility of Google and co. to put appropriate filters in place - there is far worse content online than a Miley Cyrus video. I don't want to see tokenism or electioneering from the Government that leads to a ridiculous, cumbersome system of age ratings introduced that both complicates our business and does nothing to achieve what they're after.

How's your relationship with Google these days?

We obviously have a commercial relationship through their music platforms, which is good. Fundamentally, Google has to act responsibly, and music is part of that. I was very gratified to see that, finally, the Culture, Media and Sport [CMS] committee came up with language that was appropriate about Google [including "notable" failures to suppress filesharing sites]. Much of that came from [UK music leaders' recent] breakfast at No.10. Google have been prevaricating over the whole issue of search engine ranking. I don't know how you can't differentiate: either something's illegal or it's not. You hear arguments: 'You can't restrict the public's ability to find sites because there may be a legitimate site that you're preventing them from accessing.' I always laugh at that because surely the clue's in the name: if it's called 'pirate' or 'skull', I'd guess it isn't exactly appropriate. Google are under pressure to act, and there is a charm offensive starting to happen in terms of takedowns etc. There's enough evidence that when they behave responsibly, combined with a legal framework to protect rights-holders, that the music business can grow. It comes down to a simple word and we've ducked and dived around it for too long: theft. We invest money into creating content, and it doesn't matter if [pirates] can hold that content in their hand or not - they're nicking it. We seem to have occasionally been a bit embarrassed about saying that, but now the Government are stepping up. Action is long overdue.

How's the streaming business generally doing for Sony, and how can 4G help it?

It's a bit early to say, but there's a tipping point that will come with 4G, and it's a really positive step forward. I'm a huge advocate of what 4G can bring, and the potential of bundling something like Spotify into a tariff - as we've seen with Vodafone recently. Streaming is a significant part of our revenue stream now, but it could become a phenomenal part of our business. For the first time, you can see mobile carriers properly promoting music services as a real value-added proposition. We've had things like [Nokia's] ComesWithMusic, Omnipone and all these things that were never really promoted properly. Now you're taking a service like Spotify and creating a new billing relationship - that could transform the business.

INTERVIEW JAMES BLUNT**ROCKET TO THE MOON**

James Blunt is set to release his fourth studio album *Moon Landing* next week - and his label Atlantic, alongside Rocket Management, is once again looking to see the singer/songwriter soar

**TALENT**

BY TINA HART

The James Blunt album cycle machine has whirred into motion once more as the musician clocks in for his fourth three-yearly studio album release - *Moon Landing* - boosted in a timely fashion by lead single *Bonfire Heart*'s Top 10 chart position last Sunday.

Since his debut album *Back To Bedlam* was released in 2004, Blunt has had three Top 5 UK albums and won countless awards - including two Brits and two Ivors - as well as earning five Grammy nominations. The singer/songwriter has also impacted across the globe, selling some 17 million albums and 20 million singles worldwide and his last tour took in territories as far as South East Asia as well as Eastern Europe, Russia and Kazakhstan.

"We've partnered with James for more than nine years, during which time he's enjoyed a phenomenally successful international career," said Mark Mitchell, general manager, Atlantic Records UK. "The impressive sales figures and numerous awards he's achieved speak for themselves.

"*Moon Landing* is undoubtedly his strongest work to date with multiple single options. Together with his management, Todd Interland and the team at Rocket, and working closely with our global affiliates, we've devised a bespoke, full-service campaign tailored to drive engagement from existing and new fanbases over eighteen months, both in the UK and around the world."

Talking to *Music Week*, Blunt seems to be in a relaxed mood about the expectations for his forthcoming, romantically-inspired, 'back-to-basics' LP. But then with an already accomplished career, an all-star roll call of producers and writers (including

ABOVE Landing on his feet: Following his phenomenal run of sales, Blunt has gone back-to-basics for the making of new album *Moon Landing*

recent No.1 artist Ryan Tedder of OneRepublic) on board for the latest LP and a confident lead single straight out of the blocks, why worry?

Blunt tells of following an extensive touring stint with 'laundry time' in Ibiza, working with phenomenal musicians "who really do do pop", and hooking up with his high-profile roster-mates at Rocket.

So what have you been up to since the last album was released? There were reports that you've been living up in Ibiza...

I put an album out three years ago and for two years I was on tour, slogging around North America and South America - which is amazing - South Africa, all of Europe, Australia, South East Asia and then Scandinavia, Eastern Europe, Russia, and got as far as Kazakhstan. It was an amazing experience. Then, after two years of touring I might have taken a little bit of time in Ibiza just to wash my clothes, obviously. And then I went back into the studio, for what has really been about a year, making *Moon Landing*.

You worked with producers Tom Rothrock (Beck, Moby, Foo Fighters) and Martin Terefe (KT Tunstall, Martha Wainwright, Jason Mraz) on *Moon Landing* - who steered the ship during the recording process?

It's my album and I really wanted to make it stand the way I like it. It's a terrible thing to say... the notion of commercial success I don't think is necessarily that relevant. I'm in a really lucky position... so I really wanted to make it an album that I love.

Also, you can't second guess an audience. One of the things about dealing with Tom Rothrock... I've

got this microphone and I sort of sing to an imaginary audience without being able to see their faces and therefore not really ever connecting. So we had these discussions and I tried to sing on a more personal level to [Rothrock] with that glass panel between us, or effectively using it as a mirror and being more honest as singer. So I've made an album very much for myself.

They are great producers but their greatness is also about not trying to force me to sound like them - it doesn't sound like a Martin Terefe or Tom Rothrock production. These guys have a feel about getting what it is from the artist.

Very much from Tom's perspective, his whole history is with people like Elliott Smith, Beck and Badly Drawn Boy. He's this producer of indie artists of which I was when I started, signed to Custard Records. *Back To Bedlam* was an independent album that we made. Then it had *You're Beautiful* on it, which took it from being independent to this dirty word, 'mainstream'.

What we've gone and done is record this album in the same way we did *Back To Bedlam*. It's gone back to being kind of independently recorded without using bells and whistles but being very personal in that way. And, as I said in my press release, this is the album I would have recorded if *Back To Bedlam* hadn't sold in the way that it had.

You've got a host of incredible co-writers on *Moon Landing*. How did you get everyone on board? Most of the guys I had some experience of working with before. I wrote *Blue On Blue* with Steve McEwan who wrote an amazing song *One Of The Brightest Stars* on my second album. He's got a great sense of musicianship and musicality.

Steve Robson I worked extensively with on my



You've been in the biz a while now. You started on an indie, went to a major and went through these big milestones - what are some of the hardest lessons being in the industry has taught you? I suppose it really is an industry and as a musician I love my art and I really engage with that.

I suppose it's that thing of when you step out of the studio - having made something you love, having spent so much time just focussed on making something as beautiful and exciting as you can - and then having that battle with those people who see this industry as a commercial industry and that is what they do. It's a kind of shock to the system.

I have a great management team who can really help me with that but it's always worth holding on to your sense of what it is you're in for - the musical side and the art, and stand your ground on that. That is a battle.

Do you find it easier now, after the success of the first album, to fight in that sense or do you just get fewer people battling you?

Well, at the same time, you want things to be visible and you want other people to hear what you've done.

Getting people to hear it is the game in this industry and I don't know the answers and probably neither do the record label or anyone else [laughs], because these things are kind of intangible.

If there was one thing you could change about the music industry what would it be and why?

I don't know if I would change much, it's all been pretty amazing along the way.

I suppose the industry is suffering slightly from file-sharing and from the way that's happening.

If I were to change anything - if I could change anything, which I don't know if I or anyone can - I definitely think it would be to express the value of music because it is an incredible, special thing.

I don't think it is worth just file-sharing in such a way. People say "Well James, you could tour," and I can, absolutely. But the producers who I work with can't, nor the musicians I recorded with in Los Angeles with their families.

This is an industry that needs supporting in that way if we are going to get beautiful music. Sure, you can record it in your bedroom, but Abbey Road is more beautiful, the rooms in there sound more beautiful. If places like that aren't supported and close down, we lose our heritage - but we lose the future of fantastic music too.

LEFT
Boldly going:
Album Moon
Landing is out
October 21

ATLANTIC MARKETING DIRECTOR: 'ON THIS ALBUM WE'VE TURNED A CORNER WITH PERCEPTION.'

Jack Melhuish, Marketing Director, Atlantic Records UK



What are the biggest parts of the promotional campaign for the album coming up?

For Moon Landing we've developed a strategic campaign that gives fans more access to James and his incredible music than ever before.

In the UK, the first single Bonfire Heart has enjoyed strong radio support including a 10-week add-on at Heart FM, an interview and session with Chris Evans on his Radio 2 show and a headline performance at the Radio 2 event in Hyde Park in September.

Similarly, we've had strong TV promo, including a Graham Norton performance, and there are some biggies still to announce.

We also partnered with Amazon for the Artist Lounge and iTunes are running an exclusive pre-stream, while several major supermarkets have committed to profiling Moon Landing as the Album Of The Week.

For launch, we've created an immersive online experience that allows people to explore the making of the album, unseen performances and exclusive interview footage on James' website.

In addition Dion Singer, SVP, International Artist Development & Marketing, and his team have made some great videos and digital marketing assets for most of the songs on the album that will premiere at steady intervals over the coming months to ensure we have a constant stream of online content for both YouTube and local editorial partners.

It's a well-rounded and considered campaign across all touch points and one we'll be working for another year and a half - both in the UK and internationally with Jeremy Marsh, EVP, International Marketing, Warner Music UK.

Have there been any particularly surprising elements that have surfaced along the way so far?

The amount of goodwill and warmth towards James throughout his re-emergence has been wonderful to see. In popular media he's an act that has polarised opinion in the past, but the reaction to the single and record has been overwhelmingly positive. A big part of that is James' character - he's very articulate and funny and that goes a long way with the British public. It genuinely feels like on this album we've turned a corner with his perception.

Also, the amount of engagement online for James has pleasantly surprised us.

How big do you think the album could potentially be and do you have particular ambitions for it?

I think the album will captivate fans - old and new. We've got big ambitions for Moon Landing, it's a fantastic collection of great songs, packed with emotion and big hooks, and we've also got an absolute banger of a second single to follow.

last album. Then Steve Mac, I think I approached him through Wayne Hector who is a writing friend of mine - Wayne and I have worked with each other for a long time.

I really enjoy working with people in that kind of field because it's kind of unexpected. These guys really do do pop and aim their stuff at a much younger audience, but at the core of our business - no matter where your wares might sell - you still have to be a musician, these kind of phenomenal musicians. So working with all of them is a great pleasure and we see what we come up with in the end.

Claude Kelly and Ammar [Malik] - I think fired messages to them, saying "Hey let's do some pop music" [laughs].

"It's always worth holding on to your sense of what it is you're in [the music industry] for - the musical side and the art - and stand your ground on that"

JAMES BLUNT

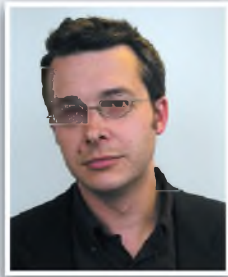
You're represented by Rocket for management - do you think at any point you'll ever be a featuring artist or have a fellow Rocket artist on a track of yours at all?

It's a really good idea because it's a decent roster of people I'm in amongst. In a way, I was thinking just recently we should probably do a Rocket concert, with a whole list... My albums are quite personal, so I haven't gotten around to [working with other Rocket artists], but it's a really good line-up of people that Elton [John, co-founder] has amassed - I'm very lucky to be in amongst them.

BUSINESS ANALYSIS UK MUSIC TOURISM

EDITORIAL

Back in the USSR and beyond, British music still woos tourists



IT JUST ABOUT SAID everything that David Cameron recently sought to hit back at Russian allegations the UK's place on the world stage was now irrelevant by immediately turning to our musical heritage.

Although accused at times of coming across a bit too much like Hugh Grant in *Love Actually*, the PM name-checking The Beatles, Elgar and his video co-stars One Direction underlined the starring role music plays in 21st Century Britain's identity across the globe as well as its economic strengths.

His correct decision to narrow in on that is further underlined by UK Music and VisitBritain's excellent new report *Wish You Were Here*, which for the first time provides a complete, detailed overview of how much music tourism contributes to the Exchequer as well as the importance those from abroad attach to our musical endeavours when thinking about these islands.

"What the report very clearly communicates is this big spend occurred despite a lack of any real legislative framework to support music tourism"

It is incredible to comprehend at the very least £2.2bn was generated last year by both domestic and overseas visitors going to music events across the UK and the likelihood is that figure is a significant under-representation because of the strict rules applied when defining what a music tourist is and not including the likes of visitors heading to destinations such as NW8's Abbey Road to get their photo taken on the iconic zebra crossing.

What the report very clearly communicates is this big spend, coming in a difficult year with no Glastonbury, poor weather, the distraction of the Olympics and the challenging economy, occurred despite a lack of any real legislative framework to support music tourism. Various debates in both Houses of Parliament over the last few months, including one involving Culture Minister Ed Vaizey, recognised both the lack of statistical knowledge of the size and scale of the sector as well as the acknowledgement nowhere near enough is happening from Westminster to make the most of this precious asset. This is despite ambitious overseas visitor targets set by VisitBritain, that will require fully exploiting the likes of our music assets to meet them.

UK Music and VisitBritain's thorough, detail-rich report now fills the statistical gap about the sector, while it also looks forward by making clear what further could be done to help to fuel growth in the sector in the months and years ahead.

All of what the report proposes seems level-headed, realistic and highly achievable as it sets out a series of suggestions of what government locally, centrally and nationally could do. But it will take a mind-set change within the corridors of Westminster and beyond to start taking music tourism seriously beyond offering some encouraging words.

The fact Vaizey himself provides a foreword in *Wish You Were Here* suggests central government is finally recognising its economic benefits and the report has delivered to him and his colleagues a detailed way of how they can practically help this already flourishing sector to grow further.

Paul Williams,
Head of Business Analysis

HOW MUSIC IS DRAWING VISITORS TO THE UK



Music Week delves into extensive figures that show the true extent of music tourism on these shores

LEGISLATION

BY PAUL WILLIAMS

Music tourism contributed nearly £1bn to the nation's wealth in 2012 with overseas visitors by far the biggest spenders per head.

The huge figure is revealed in UK Music and VisitBritain's newly published report *Wish You Were Here*, which for the first time fully captures the impact tourist spend around the likes of concerts and festivals has on the UK economy.

According to the study, music tourism last year added a total of £934m to the UK's Gross Value Added (GVA), the contribution individual parts of the economy make to the nation's total Gross Domestic Product (GDP). This was calculated from a total spend of around £2.2bn by music tourists in 2012 and then subtracting the costs of staging each live event.

Although these headline numbers in the study are impressive, they are at the lower end of just how big music tourism was in the UK last year because the compilers have been extremely cautious in

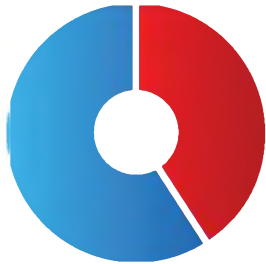
EXECUTIVE SUMMARY

- **£2.2bn total spend by music tourists in UK in 2012**
- 6.5 million music tourists attended events across year
- **24,251 full-time jobs sustained by music tourists in UK**
- £657 spent on average by music tourists when visiting UK
- **London most popular destination with 1.8 million music tourists last year**

terms of what to include. A domestic music tourist, for example, was classified as someone who travelled at least three times the average commuting distance in their region to an event. In London that meant a journey of at least 34.5 miles, in the North East 41.6 miles and in Scotland 47.2 miles, meaning anyone going to a concert, festival or other event under these distances was not included in the calculations.

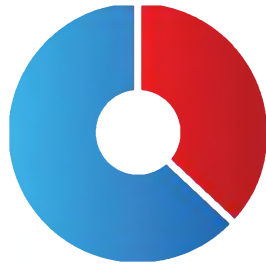
Also missing from the figures are any tourists either from the UK or abroad who might have visited music landmarks such as Abbey Road or Manchester's Whitworth Street, location of the Hacienda Club.

ATTENDANCE AT ALL LIVE MUSIC EVENTS



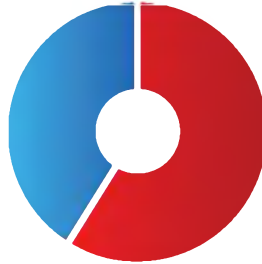
MUSIC TOURISTS 41%
LOCALS 59%

ATTENDANCE AT CONCERTS



MUSIC TOURISTS 37%
LOCALS 63%

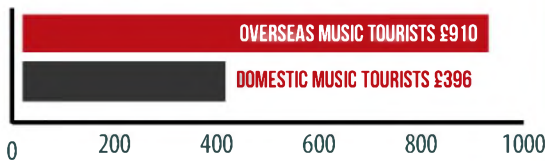
ATTENDANCE AT FESTIVALS



MUSIC TOURISTS 59%
LOCALS 41%

The above graphs show breakdown of attendance by locals and music tourists at concerts and festivals in 2012
source: Wish You Were Here report (UK Music/VisitBritain)

AVERAGE SPEND AT FESTIVALS



AVERAGE SPEND AT CONCERTS



The above graphs show spend by domestic and overseas music tourists at concerts and festivals in 2012
source: Wish You Were Here report (UK Music/VisitBritain)

"We were quite cautious how we measured the figures," says UK Music chief executive Jo Dipple (pictured, above). "We wanted to make sure whatever we got was the most rigorous and defensible figure so we looked at venues over 1,500 capacity. We adhered to the government figures of what a music tourist is so these figures are literally the minimum spend and there are probably other events that music tourists go to where they spend more."

Even with these restrictions on what to include, Dipple reveals the figure's compiler Oxford Economics, the world-leader in global forecasting and quantitative analysis for both government and business, said it had been given more data for this project than anything else it had ever worked on.

"They've worked with the fashion and film industries. They've done work for just about every country, ever government agency and about every sector of the economy so music tourism was a natural fit for them, but the amount of data we gave them was quite overwhelming," she says.

Even with those challenges, what Oxford Economics has produced gives an incredibly detailed picture of this too-often-overlooked sector, while the report in which the figures are housed provides the perfect persuasive tool to government that with the right legislative support in place music tourism could make an even bigger economic contribution.

Even before such intervention the UK is already attracting 6.5 million music tourists annually, sustaining the equivalent of 24,251 full-time jobs.

Unsurprisingly, the vast majority (94%) of these tourists are UK citizens, but it is the remaining 6% coming from abroad where there is so much potential to build on because they are spending significantly more on average than domestic music fans.

The report suggests while domestic music tourists spent on average £396 per head at music festivals in 2012 and £87 at concerts, those from overseas typically shelled out £910 going to festivals and £602 going to concerts. This added up to a total spend of £248m for foreign music tourists last year, representing about 20% of all music tourism spending, even though they made up only 6% of the people.

In total music tourism generated £1.27bn in direct spending across the year, so covering the likes of tickets, merchandising and food and drink at the event, while this rose to £2.18bn when including indirect spending on items such as accommodation.

The higher spend per head for overseas music tourists is no great surprise, given they would have incurred more costs in travelling to the destination as well as then spending on the likes of accommodation and food when they arrived. What all this highlights, though, are the potential gains by giving a deliberate focus on this group, especially when put in the context of research undertaken by VisitBritain on incoming overseas visitors' attitudes to music in the UK.

The Foresight Report survey found 44% felt music was a cultural activity they would expect to be "produced" in Britain, while specifically 15% of those



NUMBER OF MUSIC TOURISTS IN REGIONS & NATIONS



The above shows number of music tourists by region/nation in 2012

TOTAL SPEND OF MUSIC TOURISTS IN REGIONS & NATIONS



The above shows spend by music tourists by region/nation in 2012

source: Wish You Were Here report (UK Music/VisitBritain)

coming from Brazil took in a music performance while here, followed by 12% from New Zealand and 11% from Norway. Some 11% of those quizzed said they would be interested in going on a Beatles tour and 8% to Glastonbury (pictured, opposite page).

Using music as a lure could make a huge difference in meeting an ambitious target set by VisitBritain of increasing the number of visitors annually to the UK from its present level of 31 million to 40 million by 2020. This would increase the country's total earnings from tourism by £8.7bn to £31.5bn.

It is also recognised there is enormous potential to increase the number of Britons who holiday at home. At present only 21% do, compared to nearly 30% in the rest of Europe, according to figures from the Government Tourism Policy, and again music could play a leading part in this drive.

However, already both domestic and overseas tourists are making up a sizable proportion of attendees at music festivals and concerts. Last year 41% of those attending live music events were tourists, while this rose to 59% specifically for festivals. The breakdown for concerts between music tourists and locals was 37:63.

Overall, the impressive numbers emerged in a year full of challenges for those working in the live music sector.

"All the live music professionals we spoke to said despite terrible weather, terrible economic indicators, Glastonbury not appearing and the Olympics taking up a huge attention, music tourism performed really, really well," says UK Music's Dipple. "They are outperforming a bad set of circumstances, which is brilliant and our figures confirm that."

BUSINESS ANALYSIS UK MUSIC TOURISM

THE REGIONS: LONDON DOMINATES AS STONE ROSES HOMECOMING SHOWS BOOST NORTH WEST

London attracted an unrivalled 1.8 million music tourists last year, while outside the capital the North West was the most active region.

Some 28% of all music tourism visits in the UK in 2012 happened in London, which had the highest proportion of overseas visitors. Although only 6% of music tourists across the UK were from abroad, in the capital this rose to 11%, adding up to around 194,000 people.

The North West accounted for 17% of all music tourists last year, accounting for more than a million people, including those seeing the reformed Stone Roses (pictured) in Manchester's Heaton Park. The region's total took in 45,000 visitors from overseas, making it the most popular destination for foreign music fans outside London.

The West Midlands was the third busiest region with 809,000 music tourists who made up 50% of all live music audiences. This was the second highest proportion of music tourists in the UK, beaten only by the South East where 53% of those at live music events had travelled in. Across the UK 41% of music event attendees were tourists.

West Midlands was also a big draw for overseas visitors, bringing in 24,000 music followers last year, placing it below Scotland (26,000 overseas music tourists) and just above the South West (22,000).

Northern Ireland, the North East and Wales each attracted nearly 200,000 music tourists, while the quietest region was the East Midlands.

Across the UK 75% of music tourism attendance happened at concerts and gigs, leaving a 25% share for



festivals. This reflected the greater number of gigs held during the year than festivals. In London the share for concerts and gigs was even greater – 90% – and underlined the high number of such events taking place there and the relative few number of festivals.

For most regions more music tourists attended gigs than festivals, but among the exceptions were the South East

where 276,000 of the region's 392,000 music tourists (71%) went to festivals. The festival share was also high in the East of England, standing at 66%.

In terms of spend by music tourists, London again led the way with £322m paid out in 2012, representing a quarter of the total. Tourists in the North West contributed 13% of the pie and those in the South East 10%.

WHERE DO WE GO FROM HERE? KEY RECOMMENDATIONS...

Culture Minister Ed Vaizey highlighted the glaring lack of decent economic data on music tourism back in June when he praised the Glastonbury Festival.

Responding to a question put by an MP to Culture Secretary Maria Miller about the benefits music festivals brought to the economy, Vaizey admitted to the Commons: "While we produce economic estimates on the value of the creative industries to the UK economy, including the music industry, we do not do so for specific music festivals."

It is comments like these that underline the importance of the figures now captured by the Wish You Were Here report, especially at a time when Westminster is increasingly appreciating the contribution of music tourism to the economy as well as its potential to grow further.

Vaizey himself supplies a foreword to the report in which he refers to the "wonderful synergy" that exists between music and tourism, while Wish You Were Here also prominently houses a quote from Prime Minister David Cameron (pictured) where he talks about the "massive and growing music tourism" with visitors coming to the UK "to listen to great acts".

Their sentiments are not alone around the corridors of Westminster with a 90-minute debate in the House of Lords in July on music tourism providing another example of how Parliamentarians are taking the sector ever more seriously. The question is: what can they do to make it flourish even more?

Plenty of answers to that question are found within Wish You Were Here, including a section listing a series of recommendations. These include calls to central government to:

- Set up "live music zones" to allow specific geographical areas to apply for a relaxation of time

constraints on music performances

- Implement commitments from earlier this year to further regulate music performances

- Support the Cultural and Community Distribution Deregulation Bill to reduce the bureaucracy associated with handing out leaflets for small gigs and events

- Look at ways of improving safety on public transport after gigs and festivals

- Examine the effect of the secondary ticketing market on music tourism

- Work with overseas countries to unlock restrictive practices on UK musicians playing abroad, so helping them build up fan bases

UK Music chief executive Jo Dipple says: "What we want from government is a bit of joined-up thinking on music tourism. We are totally committed to growing our economic contribution. What we need from them is live music zones, further deregulation and better public transport so that music tourists are safer going to and from gigs.

"We would like government to look at secondary ticketing, but not necessarily looking at new legislation. We want secondary ticketing to be less harmful to live music events."

Also highlighted is for government assistance to help employers involved in music tourism to play an active role to provide suitable apprenticeships and training.

Live Nation International Music COO Paul Latham, who is also chairman of Creative and Cultural Skills, tells the report he thought it was "excellent" nearly 25,000 jobs were sustained in the UK last year through music tourism.

"I know a lot of jobs in live music might only be temporary or short-term, but some of them will be filled by young kids who might be getting their first break in the



Picture credit: John Marshall (JME)

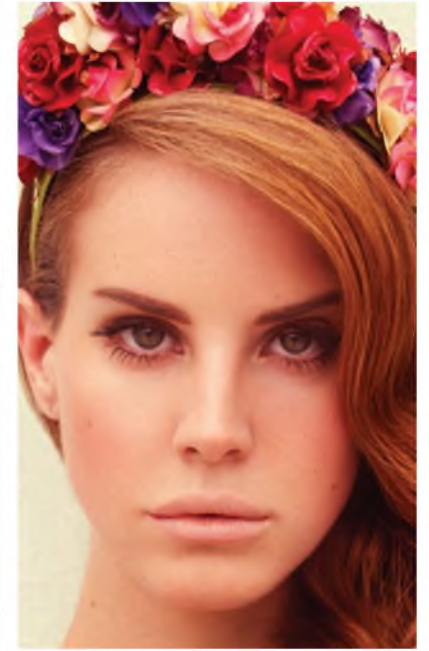
music business," he adds. "They might get a taste for the business and approach one of our colleges to train up, possibly with an apprenticeship or training through the UK Music Skills Academy that was launched earlier this year."

Wish You Were Here also highlights a \$45m music tourism campaign launched by the Government of Ontario earlier this year to boost concert attendance and visitor spending. Music Canada reckons the initiative could create 1,300 jobs and another \$60m for the economy, while the UK study's authors suggest the potential for a similar campaign here could be enormous.

The report further gives the example of Austin, Texas, home of SXSW and which it says has branded itself the live music capital of the world, despite having a much smaller scene than the likes of London and Los Angeles. This provides food for thought for similar marketing approaches in the UK.

REPORT LIVE AGENTS**LARGER THAN LIVE**

Talent agents do a heck of a lot more than just booking tours these days. Some of the finest in the sector explain what's changed - and why labels probably shouldn't try and do their job

**LIVE**

BY TOM PAKINKIS

The live sector is the oldest and arguably most stable area of the music business, and the talent agent has been at its core for the past century.

Traditionally, the day-to-day responsibilities of these execs have been clear cut: to book their clients the most appropriate venues for their shows, and get them the best price possible in such a deal.

But as the live business has exploded - Madonna, for example, topped Pollstar's year-end list of worldwide tours in 2012, grossing \$296m million across 88 shows - the agent's role has mutated into other areas, not least artist development.

Agents aren't the only ones whose job description has evolved in the live arena of late, of course: record labels have branched into the sector with increasingly popular '360' artist contracts - giving more input into an act's tour plot, whilst benefitting from revenues accrued at gigs.

As such, both agents and labels now have a direct interest in an artist's success, and work closer together than ever before to get the best results. It is surely no fluke that the word 'career' comes up time and time again during *Music Week's* conversations with agents, who feel just as responsible for an act's development as a manager or A&R exec.

"In some respects, it's the most exciting of times for an agent," says Nick Matthews, a senior agent at Coda for five years with a current roster that includes Bondax, Faithless (DJ/PA) and the UK's pop queen of 2012 Emeli Sandé.

"The live business is more powerful, we can have an enormous impact on a new artist in helping really break them. You can have a vision for how an artist should develop that almost goes outside the realms of just their touring."



"Very few in the music industry have such a wide knowledge of the different facets of the business as the talent agent"

DAVE CHUMBLEY, PRIMARY TALENT

ITB's Lucy Dickens counts the likes of Mumford and Sons, Adele, Hot Chip and James Blake among the names on her roster. She tells *Music Week* that the agent's relationship with every player in an artist's business world is vital to their chances of enduring popularity.

"I'll work with a promoter, manager and label to progress an artist's career in the long-term," she says. "We're planning a career strategy, not just a tour. A UK promoter might just book the UK - whereas we have years of experience working out strategies for all the territories around the world."

Creative Artists Agency London co-head Emma Banks agrees that agents' responsibility for an artist goes much further than the next concert date.

A good agent thinks about the whole career path of a client, she says, claiming that "live music agents are crucial in the music business of 2013".

"The quick money route is not necessarily the one that gives a long-term career and, in a very disposable world, the concept of 'career' must be carefully nurtured," she adds. "A good agent takes a view on a long-term plan."

"We help to make the business flow"

But if some labels are looking to claim a larger stake within the live sector's success - and if more record companies are bringing more functions under one roof via flexible services deals - is it only a matter of time before the largely untouched live agent role is replicated in-house at the majors?

ABOVE

Centre stage:

Live agents coordinate artists' performances whether they are at massive arena's like The O2 in London (centre top), heritage venues like The Royal Albert Hall (centre left) or festivals like Glastonbury (centre, right). Emeli Sandé (left) is represented by Coda's Nick Matthews, while Lana Del Rey (right) is on Primary Talent co-MD Dave Chumbley's books

It's not looking likely. Founder of Primary Talent International, Dave Chumbley, believes that the live agent brings a knowledge base and skillset to the table that is hard to find anywhere else - one that a label would struggle to emulate off the bat.

"An agent has a wealth of experience worldwide, setting up shows and promotion thereof," he says. "He or she will know where to play, when and for whom and how to make sure the artist gets paid."

"Very few people in the industry have such a wide knowledge of all the different facets of the music business and the contacts to match. In almost all cases we help to make the business flow, in an efficient manner so the audience and artist get the best possible experience."

"We also have strength in numbers to help an artist in every aspect of their career from securing slots on festivals to ensuring payment for shows," adds Chumbley's colleague, Primary Talent agent Matt Bates, who counts Alt-J, Azealia Banks, Two Door Cinema Club and The 1975 among his clients.

"Booking shows worldwide is very much a 24/7 job. It's very time-consuming and takes a person passionate about an act to put in the time it demands for the modern market to break an artist."

"The new generation of agent has a positive relationship with labels"

This Is Now director Adam Gainsborough believes that live agents could actually succeed in-house at record labels - but only with the right resources.

"This job isn't something you can just dream up," he warns. "It takes the right person; someone who has experience in the sector and the contacts book that goes with it. Being an agent is a full-time role. As long as a label invests in this person, then there's nothing stopping them having in-house agents."

Yet not only has the live agent role remained largely independent in a converging music industry,

REPORT LIVE AGENTS

in some cases it has been seen to have a short life-span when dragged into a larger company.

"The labels have [had in-house live agents before]. Sony had their own in-house agency and Universal owned the gigantic Helter Skelter," Coda's Matthews points out. "There is no reason why they cannot try that again but I think that there is a realisation - and a respect - for the work and knowledge agents have that now make it a hard area for [labels] to break into.

"The new generation of agent has a positive relationship with labels and we all fight in the same, not opposite, directions. Good agencies will work with all labels and these days more often than not an act will have an agent a long time before they have a record deal."

Primary Talent's Dave Chumbley and Matt Bates believe that when it comes to the live business - and particularly agents - it pays to employ specialists rather than 'one stop shops' - especially because labels are likely to prioritise an artist's time and efforts according to their own agendas.

"Labels can have their own live agents and some do, but it rarely lasts for any length of time," says Chumbley. "When the artist needs to spread their wings and play worldwide, usually the agent in-house hasn't had the training or knowledge available to learn their trade. This means to stay in-house will directly hinder the artist's career and the label's ability to sell more records."



"[A live agent's role] isn't something you can just dream up overnight. It takes the right person and contact book"

ADAM GAINSBOROUGH, THIS IS NOW

"I am also a great believer that an agent has to be passionate about an act if they are going to make it a success," adds Bates. "The biggest issue I see with an in-house agent is that they could be told to work with the band just because they have signed to the company they work for. Not only might they not be the right fit for this artist, they could lack the passion and dedication that will be needed."

ITB co-managing director Rod MacSween suggests that the main benefit of employing an independent live agent is that they can sit in the gap between an artist's manager and their label when it comes to planning a live campaign.

On the occasion where the goals of those two sides don't quite align, it pays to have someone in the middle, he argues: "The agent needs to be independent to the record company. The manager wants to portray their act in a certain way and often the record company is looking for short bursts of activity around a record release."

RIGHT

Well-oiled machine: "The mix of a talented artist, smart manager, driven label and dedicated agent is pretty much unbeatable," says CAA London co-head Emma Banks, who counts Florence + The Machine among names on a roster of big-hitters



"I'll work with a promoter, manager and label to progress an artist's career in the long-term"

LUCY DICKINS, ITB

CAA's Emma Banks concurs, explaining how this kind of tense situation can manifest itself for an over-worked artist. "Good agents know when to say 'no' as well as 'yes'," she says. "If there is pressure to tour around the fifth single on the album, maybe the in-house agent from a label has to tow the company line - whereas an independent agent will push back, realising when enough is enough."

Banks adds that an artist's relationship with their agent is usually fundamentally different to that with their label - suggesting that the personnel who handle an artist's career on the agent side perhaps endure longer than their label equivalents.

"Through the course of their career, the nature of a record company means that, sometimes very quickly, the people that signed an act at a label are not even there anymore when the first album is released," she says. "Artists generally stay with their agent for a long time; trust builds up and we are there through thick and thin. We don't drop artists in the same way labels drop them."

Labels and agents perhaps need to recognise the limits of their own territories, then, but Banks adds that the two sides will be at their most powerful when they work alongside each other, and respect each other's objectives.

"Labels and agents work on different business models - we have expertise in different fields and should acknowledge and respect that fact," she says.

"The mix of a talented artist, smart manager, driven label and a dedicated agent is pretty much unbeatable. I think you need them all."

"It's becoming harder and harder to break acts each year"

While the relationship between artist, manager, label and live agent is largely harmonious, the live sector's increasingly important role in an act's development is obviously apparent.

Coda's Matthews says that the live agent's job has become more of a strategic role in recent years: where it was once a functional task of getting costings, planning routes and collecting money, now a live agent is involved in critical decisions including how big a tour should be, when it should take place, whether it should feature a support and what should be done to make it stand out.

"Managers and agents have to be close and trust one another a lot in order to gain success," he says. "I think agent/manager relationships are different in every single case. Some managers want the agent to make all the decisions about live work and strategy and are happy for them to have control. Other managers want to be more instructive and have fixed ideas of what they do and do not want to do.

"Overall, you have to have at least a 18-24 month plan. One of the things that has always baffled me is that when you go to planning meeting at labels, live is usually the last thing discussed. Often it's the one area at the beginning that can set the agenda for press, promo, perception and confidence - surely it should be top of the agenda."

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REPORT LIVE AGENTS

Happily, this lack of forethought isn't always the case: Primary Talent's Bates says has seen live recently often become "the leading factor for other components of a campaign".

"In the past, your touring schedule would be very much dictated by the release plot of singles or albums," he says. "More frequently now you are seeing the releases fitted in around festivals or touring that the artist is involved in already."



"There's a rapid turnover of artists. We are not seeing the amount of career acts from days gone by"

NICK, MATTHEWS, CODA

However, Bates says that this industry-wide focus on live has also led to some overcrowding in the market - making the task of ensuring an act has the right plot and "doesn't sink in the heavy flow of touring" one of a modern agent's main challenges.

Add to that the increasing number of music companies looking to supplement dwindling income with live revenues and there can be a real tendency to oversaturate the live market, he says.

"Although it is vital that everybody has the income to make their side of the business as success, it is always a balancing act of making sure that the most important part of the puzzle, the

artist, is still the priority and nothing cannibalises their career," he suggests.

Coda's Matthews agrees, suggesting that the pace of the recorded music industry in terms of its artist turnover is having a direct effect on live agents and their ability to make the most of the circuit.

"It's becoming harder and harder to break acts each year and, when they do break, you cannot get them to the bigger level shows that quickly," he explains. "There's such a rapid turnover of acts and sounds that as soon as something is in, its out - so we are not seeing the amount of career acts from days gone by."

"At the moment it does feel at times it is better to be new than good. Media, radio and ultimately public appetite for the next hot - usually young - thing is insatiable and the sheer amount of music and content that is out there means that if you have any degree of success there is always someone hot on your tail."

"Many companies are now more far-reaching"

While most live agents don't feel that their offering is one that will be absorbed by other music companies that are increasingly providing a suite of services, the remits of many agencies are themselves becoming broader in order to cover every aspect of the live sector directly.

"Many companies are now more far-reaching than just booking gigs," says CAA's Banks. "We are part of the team looking for brand and endorsement

deals, private and corporate shows, acting rolls, TV presenting roles, publishing deals, business opportunities, charitable initiatives...



"The right mix of a talented artist, smart manager, driven label and dedicated agent is pretty much unbeatable"

EMMA BANKS, CAA

"The old days of just confirming a show and putting it on sale are long gone. We now deal with multiple pre-sales, VIP ticketing opportunities, merchandise deals - it is time-consuming and often complicated."

The widening role also applies geographically as new markets are made more accessible.

"The world has shrunk with ease of communication so ITB have acted in a positive way to broaden the international knowledge of foreign venues and promoters and are now very active around all countries of the world outside of north America," says MacSween.

"We are seeing the live market grow every year with many new markets evolving in places like Asia and Africa," adds Bates. "These are very exciting things to be involved in and help to stretch out the demands of the overcrowded touring markets."

WE DON'T NORMALLY LIKE TO SHOW OFF BUT...

when a group of over sensitive music geeks, misfits and ex-party animals help to achieve this we thought we had to

Q2 2013 CURRENT UK-SOURCED ALBUMS TOP 10

POS ARTIST/TITLE / LABEL

- 1 RUDIMENTAL **Coda**
- 2 EMELI SANDÉ **Coda** Of Events **Virgin**
- 3 PASSENGER All The Little Lights **Nettwerk**
- 4 BASTILLE **Coda** **Virgin**
- 5 CALVIN HARRIS 18 Months **Columbia**
- 6 STEREOPHONICS Graffiti On The Train **Stylus**
- 7 OLLY MURS Right Place Right Time **Epic**
- 8 DISCLOSURE **Coda**
- 9 JAKE BUGG **Coda** **Mercury**
- 10 ELLIE GOULDING **Coda** **Polydor**



Coda Music Agency LLP
 CODA House, 56 Compton Street, Clerkenwell London, EC1V 0ET United Kingdom
 T: +44 (0)20 7017 2500 F: +44 (0)20 7017 2555
 www.codaagency.com

INTERVIEW 80 YEARS OF TROXY

TROXY MUSIC

The East London venue is going from strength-to-strength in its 80th year, with more music on the calendar as artists, managers and agents slowly realise that Limehouse isn't that far away

**LIVE**

■ BY TOM PAKINKIS

Whether it's the Roundhouse in Camden or the Apollo in Hammersmith, The Royal Albert Hall, Earls Court or Brixton Academy, there are plenty of London venues with deep musical heritage housed in buildings with a real histories of their own.

Troxy opened its doors on September 11 1933 as a cinema – the only one in London at the time to have shown the original King Kong film.

Over the years that followed, the East London venue went through a number of incarnations including a rehearsal space for the Royal Opera House in the mid-60s and a Mecca Bingo hall throughout the Nineties and early Noughties.

It's only relatively recently, under its current owners, that Troxy has really upped its efforts to forge a live music heritage of its own. Having



“Last year was our best to date, this year has already surpassed last year and next year is looking even busier”

ATIF MALIK, TROXY

provided a stage for the likes of New Order, Morrissey, Pete Doherty and Stereophonics since its 2006 revival, as well as hosting industry events such as the Artist and Manager Awards, NME Awards and Kerrang! Awards, it's not doing badly either.

Troxy events manager Atif Malik tells us about his venue's growing music profile, why it stands toe-to-toe with the likes of Camden's Roundhouse and why you shouldn't be put off by its ever so slightly less than central location.

ABOVE
Order of the day: Troxy hosted New Order's first UK show in five years in 2011

Tell us a bit about Troxy's history with live music... You can go way back to Vera Lynn and Petula Clark many many years ago but there were limited music performances through the ages, apart from the Royal Opera House's rehearsals.

[That changed] when the current owners took over in 2006. Our first live show was at the tail-end of 2008 with Nick Cave And The Bad Seeds, which was a great gig for us to do.

We were actually pretty chuffed with our first four shows because they were quite iconic acts and artists in their own right. We went from Nick Cave And The Bad Seeds to Peter Doherty and then Jarvis Cocker and Morrissey. I won't lie, they were spread across a few months but that's definitely a good start.

From there it's slowly grown. We probably average about 20-30 live music shows a year in terms of the mainstream side of things but we'd obviously love to house a lot more.

INTERVIEW 80 YEARS OF TROXY



ABOVE

Then and now: Opened in 1933 as a cinema, Troxy's first show was King Kong (left) now in 2013 (right) the venue plays host to a range of concerts, music industry events and more

What's happened over time in East London, especially with the Olympics having been hosted here, is that there's been a mindset change. People are getting accustomed to the fact that Limehouse isn't actually that difficult to get to. We're a lot closer to the centre of town than people used think we were. Stuff like the Olympics and Live Nation doing their shows in the Olympic Park has helped change that perception, so bookings have increased.

In terms of awards shows, it's been a really good couple of years for us: we had the Artist & Manager Awards in November last year, which went down really well and we were chuffed to bits to get the NME Awards at the tail-end of February this year. To get that out of Brixton Academy and into here, we felt, was a major coup for us because obviously Brixton is an institution in itself.

We had the Kerrang! Awards in June and we've got the Artist And Manager Awards coming back this year so it's good and it's building profile.

Going back to those initial gigs you mentioned, what was it that enabled you to get such big names so early on once you'd started to target live music? We offer something different in terms of the look of the venue. In terms of operation I'm sure it's very similar to other venues but I think in the infancy of any business you're always a little bit more hungry and keen to see that everything goes to plan, so you look to [go above and beyond] so that there are no issues and everyone leaves the venue really happy. That's what we pride ourselves on – the number of positive comments we have after a show or during a show when we've got reps in. All the reps pretty much say the same thing: it's a really easy venue to work at, it's very laid back and supportive. It's in our best interests to make sure that our incumbent client becomes a repeat client.

If I look at the team here, the bulk of the management has been with us for a number of years. It's not frowned upon if people want to come and go, but most of the senior management have

"It's just about the mindset. We've had agents down here and one said to me, 'I cannot believe how easy it is for us to get here from our office in [town]': It's just that perception"

ATIF MALIK, TROXY

now been here three years plus. That helps because it means we have a number of talented individuals that know how to run various events at this venue.

Was there a big drive from yourselves to take advantage of the influx of people coming to East London for the Olympics?

I think a lot more people are aware we're a venue that hosts events in East London and we were hosting events – nothing Olympic affiliated – during the period.

For some venues, the Olympics worked really well and for others it didn't work at all. For us it didn't open loads of doors but it didn't close any either. But in terms of the mindset of people coming from all over the place – and even just people coming from West London to East London. People found it quite easy to get to Stratford and we're only around 20 minutes from Oxford Circus.

What's the plan for the future?

We have increased our capacity over the past couple of years. When we started doing shows, one thing I realised was that, with everyone that was allowed into the venue, there was ample space for more. So we increased the capacity from 2,661 to 3,050.

Last year was our best year to date. This year has already surpassed last year and next year is looking even busier. It's good to see how far in advance people are booking events.

In terms of building, our plan was always to do a particular number of events and we've surpassed 200 this year and I'd like to think we'll be on course

to break what we set this year for next year.

In terms of live music, we'll keep plugging away. When I look at some of the acts we've done like New Order, Stereophonics, Pixies, Doves... they were very boutique, special, one-off gigs. We did New Order's first show in the UK in five years and the Stereophonics show just before Christmas last year was absolutely fantastic.

For us it's about getting those big name acts in here. I don't expect us to be a Brixton Academy and to be honest I probably wouldn't want us to be. We offer something different. I like the fact that we do a few shows here and there, we've got a multitude of other [types] of events that take place here from sports events to conferences, award shows and weddings. It's a good mix.

Which other London venues do you think you stand alongside?

If I look at the facts, we are on a par with the Roundhouse in terms of capacity. If I look at the facts, we are 50% cheaper to hire than the Roundhouse. But the fact is they are in uber-cool Camden and we're in lovely Limehouse. There are two different parts of London and two different mindsets.

I think it is just about the perception. We've had agents down here and one said to me, "I cannot believe how easy it is for us to get here from our office in [the centre of town]." It's just that perception and, once you get past that to putting on a show here, the venue and management team will do everything to make it work.

We've invested heavily in the backstage facilities to make them as warm, comfortable and easy to work in as possible – the colours of the rooms to make them warmer, the size of the mirrors and so on.

The other side is for the customers and the kind of experience they have here: everything from security to front of house to the speed of the bar staff. We've looked at everything in minute detail.

30 SINGLES/ALBUMS/COMPILATIONS

Miley Cyrus enjoy two No. 1's this week, in both the Official Albums and Singles chart



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



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Katy Perry's *Roar* spends its fifth straight week atop the radio airplay chart

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Album Of The Week is Celine Dion's upcoming release *Loved Me Back To Life*

CHARTS UK SINGLES WEEK 41



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

THE OFFICIAL UK SINGLES CHART

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

Table with 3 main columns: Rank, Artist/Title, and Chart Info. Rows include Miley Cyrus 'Wrecking Ball', Eminem 'Berzerk', Onerepublic 'Counting Stars', Conor Maynard 'R U Crazy', The Saturdays 'Disco Love', James Blunt 'Bonfire Heart', Katy Perry 'Roar', Jason Derulo 'Talk Dirty', John Newman 'Cheating', The Vamps 'Can We Dance', Chase & Status 'Count On Me', Avicii 'Wake Me Up', Drake 'Hold On We're Going Home', Justin Bieber 'Hearts Breaker', Ben Pearce 'What I Might Do', Macklemore & Ryan Lewis 'Same Love', Avicii 'Wake Me Up', Ellie Goulding 'Burn', Lana Del Rey 'Summertime Sadness', Miley Cyrus 'We Can't Stop', Demi Lovato 'Sky Scraper', Klangkarussell 'I Will Hear', Dizzle Rascal 'Something Really Bad', Ylvis 'The Fox', Passenger 'Let Her Go', Jessie J 'It's My Party', Robin Thicke 'Blurred Lines', Lady Gaga 'Applause', Christina Perri 'A Thousand Years', John Newman 'Love Me Again', Lucy Spraggan 'Last Night', Robin Thicke 'Blurred Lines', Nelly 'Get Like Me', Jay-Z 'Destiny Fulfilled', Haim 'The Wire', London Grammar 'Strong', Jasmine Thompson 'Ain't Nobody', Jason Mraz 'I Won't Give Up', DJ Fresh vs Diplo and Dominique Young Unique 'Earthquake', Arctic Monkeys 'Do I Wanna Know?', Justin Timberlake 'Take Back The Night', Daft Punk ft Pharrell & Nile Rodgers 'Get Lucky', Naughty Boy ft Sam Smith 'La La La', Fuse ODG ft Itz Tiffany 'Azonto', Rihanna 'Pour It Up', Arctic Monkeys 'Why'd You Only Call Me When You're High', Rizzle Kicks 'Lost Generation', One Direction 'Best Song Ever', 2 Chainz ft Wiz Khalifa 'We Own It', Lucy Spraggan 'Tea And Toast', Bastille 'Pompeii', Of Monsters and Men 'Little Talks', Two Door Cinema Club 'Changing of the Seasons', Macklemore & Ryan Lewis feat Ray Dalton 'Can't Hold Us', Olly Murs 'Dear Darlin'', Sub Focus ft Kele 'Turn It Around', Bruno Mars 'Treasure', Jason Derulo 'The Other Side', Jake Bugg 'What Doesn't Kill You', Calvin Harris ft Ayah Marar 'Thinking About You', Miley Cyrus 'Adore You', Scrufizzer 'Kick It', Sean Paul 'Other Side Of Love', Icona Pop ft Charli XCX 'I Love It', Pink feat Nate Ruess 'Just Give Me A Reason', Le Youth 'Cool', Birdy 'Wings', Imagine Dragons 'Radioactive', Rihanna 'Diamonds', Chase & Status ft Louis M'Attres 'Lost & Not Found', Daft Punk ft Pharrell Williams 'Lose Yourself to Dance', Bastille 'Things We Lost in the Fire', Rudimental ft Ella Eyre 'Waiting All Night', Miley Cyrus 'The Climb', Tinie Tempah ft 2 Chainz 'Trampoline'.

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CHARTS EU AIRPLAY WEEK 41 (Mon 07 - Sun 13 Oct 2013)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE		PLAYS	STNS	IMAPCTS				
1	1	Avicii	Wake Me Up	PRMD/Positiva	UMG	16,588	-4%	751	738.58m	-1%
2	2	Katy Perry	Roar	Virgin EMI	UMG	18,158	+3%	730	736.94m	+11%
3	6	Ellie Goulding	Burn	Polydor	UMG	13,482	+3%	609	484.57m	+11%
4	3	John Newman	Love Me Again	Island	UMG	11,592	-5%	684	473.86m	-5%
5	5	Naughty Boy feat. Sa..	La La La	Virgin Records	UMG	10,856	-6%	594	468.23m	+1%
6	4	Capital Cities	Safe And Sound	Capitol Records	UMG	8,313	-6%	536	432.92m	-7%
7	7	OneRepublic	Counting Stars	Polydor	UMG	10,549	+3%	598	398.51m	-3%
8	10	Olly Murs	Dear Darlin'	Epic	SME	6,152	+5%	432	327.49m	+3%
9	8	Robin Thicke feat. T..	Blurred Lines	Polydor	UMG	10,209	-7%	758	322.01m	-19%
10	9	James Blunt	Bonfire Heart	Atlantic	WMG	6,611	+12%	570	315.86m	-2%
11	15	Imagine Dragons	On Top Of The World	Polydor	UMG	4,642	+9%	318	299.63m	+8%
12	11	Bastille	Pompeii	Virgin Records	UMG	4,905	-1%	444	298.40m	-5%
13	12	Daft Punk feat. Phar..	Get Lucky	Columbia	SME	8,643	-7%	841	277.24m	-12%
14	13	Lady Gaga	Applause	Interscope	UMG	9,247	-5%	583	265.11m	-7%
15	16	Passenger	Let Her Go	Embassy Of Music	SME	6,309	-11%	660	258.31m	-5%
16	14	Pink feat. Lily Allen	True Love	RCA	SME	7,776	-6%	577	256.55m	-10%
17	17	Pink	Just Give Me A Reason	RCA	SME	4,724	-5%	573	242.47m	-8%
18	19	NoNoNo	Pumpin Blood	Warner Music	WMG	3,623	+12%	256	239.61m	+3%
19	20	James Arthur	Impossible	Syco	SME	3,497	-12%	369	223.68m	-3%
20	28	Miley Cyrus	Wrecking Ball	RCA	SME	7,765	+20%	528	216.83m	+21%
21	22	Macklemore And Ryan ..	Can't Hold Us	Atlantic	WMG	4,640	-3%	358	207.98m	+3%
22	18	Bruno Mars	Treasure	Atlantic	WMG	6,081	-9%	652	206.55m	-13%
23	33	Lorde	Royals	Virgin Records	UMG	5,000	+39%	485	206.00m	+26%
24	23	Armin van Buuren fea..	This Is What It Feel..	Positiva/Virg..	UMG	3,241	-10%	297	194.96m	0%
25	24	Stromae	Papaoutai	Mercury	UMG	4,710	+5%	275	194.71m	+1%
26	25	Cro	Whatever	Others	Ind.	2,069	-8%	115	193.91m	+1%
27	32	Jason Derulo feat. 2..	Talk Dirty	Warner Music	WMG	7,694	+11%	403	188.21m	+13%
28	21	Calvin Harris feat. ..	I Need Your Love	Columbia	SME	4,252	-8%	402	185.15m	-11%
29	38	Family Of The Year	Hero	Others	Ind.	2,056	+12%	152	180.46m	+23%
30	27	Lumineers, The	Ho Hey	Dualtone	UMG	3,154	-7%	484	177.55m	-1%
31	39	Avicii	You Make Me	Virgin EMI	UMG	5,096	+12%	354	173.49m	+24%
32	29	Passenger	Holes	Sony Music	SME	3,706	+13%	421	166.39m	-5%
33	30	Sean Paul	Other Side Of Love	Atlantic	WMG	3,244	-3%	197	159.76m	-8%
34	41	Macklemore With Ryan..	Same Love	Atlantic	WMG	4,765	+4%	341	155.78m	+17%
35	26	Lana Del Rey	Summertime Sadness	Polydor	UMG	4,398	+1%	463	152.54m	-15%
36	37	Calvin Harris feat. ..	Thinking About You	Columbia	SME	4,215	-3%	302	150.21m	+2%
37	85	Avicii	Hey Brother	Virgin EMI	UMG	3,283	+63%	276	148.90m	+115%
38	31	Justin Timberlake	Mirrors	RCA	SME	3,778	-11%	498	143.78m	-16%
39	40	Sportfreunde Stiller	Applaus Applaus	Universal Mus..	UMG	1,581	+0%	128	140.01m	+5%
40	36	Icona Pop feat. Char..	I Love It	Atlantic	WMG	3,136	-16%	395	130.03m	-14%
41	44	Revolverheld	Das Kann Uns Keiner ..	Columbia	SME	1,415	+1%	100	129.83m	+1%
42	42	Rihanna feat. Mikky ..	Stay	Def Jam	UMG	2,286	-4%	420	129.79m	-1%
43	34	Empire Of The Sun	Alive	Virgin Records	UMG	2,215	-12%	272	128.68m	-19%
44	52	Lykke Li	I Follow Rivers	LL Recordings	WMG	1,492	-3%	339	121.00m	+4%
45	53	Pitbull feat. Danny ..	Outta Nowhere	RCA	SME	1,573	+20%	100	118.67m	+3%
46	56	Martin Garrix	Animals	News	Ind.	3,712	+7%	259	117.91m	+9%
47	45	Rihanna	Diamonds	Mercury	UMG	2,620	-6%	552	117.79m	-6%
48	46	Drake feat. Majid Jo..	Hold On, We're Going..	Island	UMG	5,363	+8%	410	116.34m	-6%
49	54	Gotye	Somebody That I Used..	Island	UMG	2,443	-1%	621	115.41m	+2%
50	35	Martin Solveig And T..	Hey Now	Relentless	SME	2,684	-9%	209	114.99m	-25%



Katy Perry



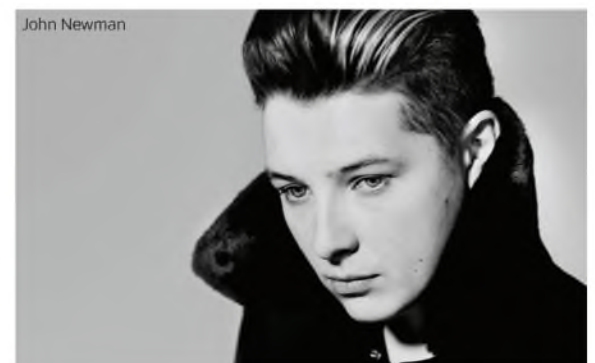
Ellie Goulding



Capital Cities



Naughty Boy



John Newman

CHARTS STREAMING – OFFICIAL WEEK 41



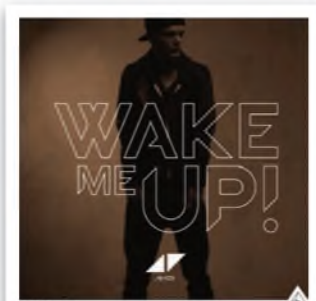
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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	ONEREPUBLIC Counting Stars <i>Interscope</i>
2	5	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
3	2	KATY PERRY Roar <i>Virgin</i>
4	4	AVICII Wake Me Up <i>Positiva/PRMD</i>
5	3	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
6	8	AVICII You Make Me <i>Positiva/PRMD</i>
7	6	ELLIE GOULDING Burn <i>Polydor</i>
8	7	ARCTIC MONKEYS Do I Wanna Know? <i>Domino Recordings</i>
9	12	MILEY CYRUS We Can't Stop <i>RCA</i>
10	9	MACKLEMORE/LEWIS/LAMBERT Same Love <i>Macklemore</i>
11	NEW	MILEY CYRUS Wrecking Ball <i>RCA</i>
12	10	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
13	13	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
14	11	ARCTIC MONKEYS Why'd You Only Call Me When You're High? <i>Domino Recordings</i>
15	14	PASSENGER Let Her Go <i>Netwerk</i>
16	15	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
17	22	HAIM The Wire <i>Polydor</i>
18	16	JAY Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc-A-Fella</i>
19	19	JOHN NEWMAN Love Me Again <i>Island</i>
20	17	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
21	18	LADY GAGA Applause <i>Interscope</i>
22	27	BEN PEARCE What I Might Do <i>MTA</i>
23	20	KLANKARUSSELL FT WILL HEARD Sonnentanz (Sun Don't Shine) <i>Island</i>
24	21	ARCTIC MONKEYS R U Mine? <i>Domino Recordings</i>
25	24	BASTILLE Pompeii <i>Virgin</i>
26	23	JESSIE J It's My Party <i>Lava/Republic Records</i>
27	26	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
28	28	IMAGINE DRAGONS Radioactive <i>Interscope</i>
29	29	HAIM Falling <i>Polydor</i>
30	NEW	VAMPS Can We Dance <i>EMI</i>
31	25	ARCTIC MONKEYS Arabella <i>Domino Recordings</i>
32	NEW	CHASE & STATUS FT MOKO Count On Me <i>EMI</i>
33	31	ONE DIRECTION Best Song Ever <i>Syco Music</i>
34	32	BASTILLE Things We Lost In The Fire <i>Virgin</i>
35	33	KINGS OF LEON Supersoaker <i>RCA</i>
36	30	ARCTIC MONKEYS One For The Road <i>Domino Recordings</i>
37	34	1975 Chocolate <i>Dirty Hit</i>
38	RE	EMINEM Berzerk <i>Interscope</i>
39	43	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
40	59	CHRISTINA PERRI A Thousand Years <i>Atlantic</i>
41	45	CALVIN HARRIS/ELLIE GOULDING I Need Your Love <i>Columbia</i>
42	35	CHVRCHES The Mother We Share <i>Virgin</i>
43	36	CALVIN HARRIS FT AYAH MARAR Thinking About You <i>Columbia</i>
44	80	DEMI LOVATO Skyscraper <i>Hollywood</i>
45	49	JUSTIN TIMBERLAKE Take Back The Night <i>RCA</i>
46	52	LUMINEERS Ho Hey <i>Decca</i>
47	53	HAIM Forever <i>Polydor</i>
48	37	RIZZLE KICKS Lost Generation <i>Island</i>
49	54	BRUNO MARS Treasure <i>Atlantic</i>
50	48	JASON DERULO The Other Side <i>Warner Bros</i>
51	56	HAIM Don't Save Me <i>Polydor</i>
52	38	DRAKE Started From The Bottom <i>Cash Money/Republic Records</i>
53	41	ARCTIC MONKEYS Snap Out Of It <i>Domino Recordings</i>
54	39	ARCTIC MONKEYS I Want It All <i>Domino Recordings</i>
55	44	ICONA POP FT CHARLI XCX I Love It <i>Atlantic</i>
56	NEW	CONOR MAYNARD R U Crazy <i>Parlophone</i>
57	69	AVICII Hey Brother <i>Positiva/PRMD</i>
58	58	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
59	61	JUSTIN TIMBERLAKE Mirrors <i>RCA</i>
60	74	MARTIN GARRIX Animals <i>Spinnin'</i>
61	83	SUB FOCUS FT KELE Turn It Around <i>EMI</i>
62	42	DRAKE FT JHENE AIKO From Time <i>Cash Money/Republic Records</i>
63	40	SEAN PAUL Other Side Of Love <i>Atlantic</i>
64	47	ARCTIC MONKEYS No 1 Party Anthem <i>Domino Recordings</i>
65	62	BIRDY Wings <i>14th Floor/Atlantic</i>
66	46	1975 Sex <i>Dirty Hit/Polydor</i>
67	51	ARCTIC MONKEYS Knee Socks <i>Domino Recordings</i>
68	63	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
69	73	PINK FT NATE RUESS Just Give Me A Reason <i>RCA</i>
70	55	IMAGINE DRAGONS It's Time <i>Interscope</i>
71	76	RIHANNA Diamonds <i>Def Jam</i>
72	82	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
73	67	OLLY MURS Dear Darlin' <i>Epic</i>
74	50	DRAKE Tuscan Leather <i>Cash Money/Republic Records</i>
75	60	DRAKE FT JAY Z Pound Cake/Paris Morton Music 2 <i>Cash Money/Republic Records</i>



ONEREPUBLIC
COUNTING
STARS



NEW: MILEY CYRUS



CLIMBER: HAIM



NEW: VAMPS

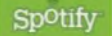


NEW: CONOR MAYNARD



CLIMBER: RIHANNA

CHARTS STREAMING – SPOTIFY WEEK 41



GLOBAL

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

NETHERLANDS

POS	ARTIST/ ALBUM
1	JASON DERULO Talk Dirty - feat. 2 Chainz
2	AVICII Wake Me Up - Radio Edit
3	ELLIE GOULDING Burn
4	DVBBS Tsunami - Radio Edit
5	MILEY CYRUS Wrecking Ball
6	KATY PERRY Roar
7	PHARRELL WILLIAMS Happy
8	STROMAE Papaoutai
9	AVICII You Make Me
10	LORDE Royals

EUROPE

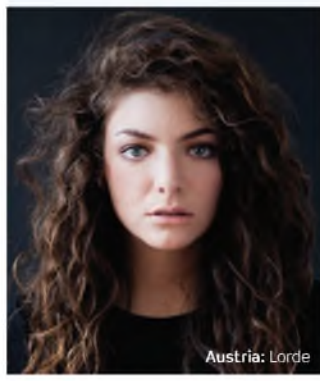
POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	AVICII Hey Brother
3	MILEY CYRUS Wrecking Ball
4	AVICII You Make Me
5	KATY PERRY Roar
6	ELLIE GOULDING Burn
7	YLVIS The Fox
8	JASON DERULO Talk Dirty - feat. 2 Chainz
9	NAUGHTY BOY La La La - feat. Sam Smith
10	MILEY CYRUS We Can't Stop
11	ONEREPUBLIC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

NORWAY

POS	ARTIST/ ALBUM
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	AVICII You Make Me
7	ELLIE GOULDING Burn
8	NAUGHTY BOY La La La
9	JASON DERULO Talk Dirty - feat. 2 Chainz
10	JAY Z Holy Grail

AUSTRIA

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



Austria: Lorde

FRANCE

POS	ARTIST/ ALBUM
1	STROMAE Formidable
2	AVICII Wake Me Up - Radio Edit
3	STROMAE Papaoutai
4	MILEY CYRUS Wrecking Ball
5	NAUGHTY BOY La La La - feat. Sam Smith
6	STROMAE Tous Les Mêmes
7	KATY PERRY Roar
8	STROMAE Bâtard
9	AVICII You Make Me
10	MARTIN GARRIX Animals - Original Mix



France: Stromae

GERMANY

POS	ARTIST/ ALBUM
1	JASON DERULO Talk Dirty - feat. 2 Chainz
2	ALLIGATOAH Willst Du
3	AVICII Wake Me Up - Radio Edit
4	AVICII You Make Me
5	MARTIN GARRIX Animals - Radio Edit
6	STROMAE Papaoutai
7	AVICII Hey Brother
8	MILEY CYRUS Wrecking Ball
9	KATY PERRY Roar
10	ELLIE GOULDING Burn



Germany: Jason Derulo



Spain: Miley Cyrus

SPAIN

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	MILEY CYRUS Wrecking Ball
3	MILEY CYRUS We Can't Stop
4	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
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	JOHN NEWMAN Love Me Again

SWEDEN

POS	ARTIST/ ALBUM
1	AVICII Hey Brother
2	AVICII Wake Me Up - Radio Edit
3	MILEY CYRUS Wrecking Ball
4	YLVIS The Fox
5	AVICII You Make Me
6	VERONICA MAGGIO Hela Huset
7	VERONICA MAGGIO Sergels Torg
8	ELLIE GOULDING Burn
9	CONTIEZ Trumpsta - Djuro Remix
10	KATY PERRY Roar

UNITED STATES

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

CHARTS STREAMING – MUSIC VIDEO WEEK 41



NEW ARTISTS - UK

POS	ARTIST/ SINGLE
1	THE VAMPS – Can We Dance
2	AVICII – Wake Me Up
3	NAUGHTY BOY FT SAM SMITH – La La La
4	LORDE - Royals (US Version) LIFT
5	MIKE WILL MADE IT – 23
6	JOHN NEWMAN – Love Me Again LIFT
7	AVICII - Wake Me Up (Lyric)
8	AVICII – You Make Me
9	AVICII – You Make Me (Lyric)
10	KLANGKARUSSELL FT WILL HEARD – Sonnetanz (Sun Don't Shine)
11	YG FT JEEZY, RICH HOMIE QUAN – My Nigga (Explicit)
12	IGGY AZALEA FT. T.I. – Change Your Life LIFT
13	LAWSON – Juliet LIFT
14	IMAGINE DRAGONS – Radioactive LIFT
15	BASTILLE – Pompeii LIFT
16	UNION J – Beautiful Life LIFT
17	JOHN NEWMAN - Cheating LIFT
18	ARIANA GRANDE FT. MAC MILLER – The Way
19	OF MONSTERS AND MEN – Little Talks
20	HAIM - The Wire

ITALY

POS	ARTIST/ SINGLE
1	RIHANNA - Pour It Up (Explicit)
2	MILEY CYRUS - Wrecking Ball
3	AVICII - Wake Me Up (Official Video)
4	ALESSANDRA AMOROSO - Amore puro
5	KATY PERRY - Roar (Official)
6	ELLIE GOULDING - Burn
7	GIANNI MORANDI - Solo insieme saremo felici
8	BRITNEY SPEARS - Work B**ch
9	GUÈ PEQUENO - Brivido ft. Marracash
10	DADDY YANKEE - Limbo



WORLDWIDE

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



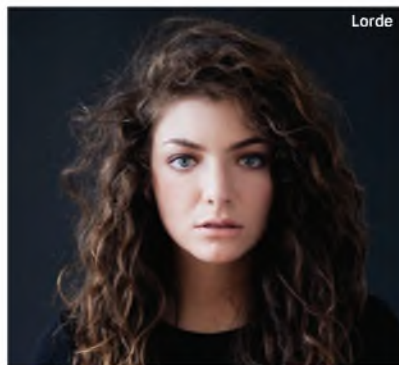
POLAND

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	RIHANNA - Pour It Up (Explicit)
3	JAMAL - Peron
4	EMINEM - Survival (Explicit)
5	AVICII - Wake Me Up (Official Video)
6	ELLIE GOULDING - Burn
7	ONEREPUBLIC - Counting Stars
8	NAUGHTY BOY - La La La ft. Sam Smith
9	KATY PERRY - Roar (Official)
10	SYLWIA GRZESZCZAK - Pozyczony



UK

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



FRANCE

POS	ARTIST/ SINGLE
1	VITAA - Game Over ft. Maître Gims
2	RIHANNA - Pour It Up (Explicit)
3	NAUGHTY BOY - La La La ft. Sam Smith
4	STROMAE - Papaoutai
5	MILEY CYRUS - Wrecking Ball
6	MAÎTRE GIMS - Bella
7	EMINEM - Survival (Explicit)
8	AVICII - Wake Me Up (Official Video)
9	BRITNEY SPEARS - Work B**ch
10	MISTER YOU - J'Voulais



SPAIN

POS	ARTIST/ SINGLE
1	RIHANNA - Pour It Up (Explicit)
2	MILEY CYRUS - Wrecking Ball
3	NAUGHTY BOY - La La La ft. Sam Smith
4	AVICII - Wake Me Up (Official Video)
5	ROMEO SANTOS - Propuesta Indecente
6	BRITNEY SPEARS - Work B**ch
7	JUAN MAGAN - Mal De Amores
8	ABRAHAM MATEO - Señorita
9	MILEY CYRUS - We Can't Stop
10	KATY PERRY - Roar (Official)

CHARTS INDIES WEEK 41



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 5 **LONDON GRAMMAR** Strong / *Metal & Dust (Sony DADC UK)*
- 4 3 **JASMINE THOMPSON** Ain't Nobody / *Nowever (Absolute Arvato)*
- 5 4 **DJ FRESH VS DIPOLO AND DOMINIQUE YOUNG UNIQUE** Earthquake / *MoS (Sony DADC UK)*
- 6 6 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- 7 7 **ARCTIC MONKEYS** Why'd You Only Call Me When You're High? / *Domino (PIAS Arvato)*
- 8 8 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ADA Arvato)*
- 9 0 **SCRUFIZER** Kick It / *Black Butter (Arvato)*
- 10 13 **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- 11 11 **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / *Macklemore (ADA Arvato)*
- 12 10 **THE 1975** Chocolate / *Dirty Hit (Ingrooves)*
- 13 18 **YOU ME AT SIX** Lived A Lie / *BMG Rights (ROM)*
- 14 12 **PASSENGER** Holes / *Nettwerk (Essential GEM)*
- 15 31 **VAMPIRE WEEKEND** Step / *XL (PIAS Arvato)*
- 16 36 **ADELE** Make You Feel My Love / *XL (PIAS Arvato)*
- 17 14 **CHAIN GANG OF 1974** Sleepwalking / *Rockstar Games (Tunecore)*
- 18 15 **CHRIS MALINCHAK** So Good To Me / *MoS (Sony DADC UK)*
- 19 16 **ARCTIC MONKEYS** R U Mine? / *Domino (PIAS Arvato)*
- 20 17 **DJ JASON MEDALLION** Talk Dirty To Me / *DJ Jason Medallion (Believe Digital)*



Passenger Indie Singles (2)



Awolnation Indie Singles Breakers (2)



London Grammar Indie Albums (2)



Lanterns On The Lake Indie Albums Breakers (2)



Darkside 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 3 **PASSENGER** All The Little Lights / *Nettwerk (Essential/Proper)*
- 4 0 **PREFAB SPROUT** Crimson/Red / *Icebreaker (Arvato)*
- 5 0 **DAN LE SAC VS SCROOBIUS PIP** Repent Replenish Repeat / *Sunday Best (PIAS Arvato)*
- 6 0 **THE FRATELLIS** We Need Medicine / *BMG Rights (Rom/Arvato)*
- 7 5 **MACKLEMORE & RYAN LEWIS** The Heist / *Macklemore (ADA Arvato)*
- 8 0 **ANNA CALVI** One Breath / *Domino (PIAS Arvato)*
- 9 0 **THE FEELING** Boy Cried Wolf / *BMG Rights (Rom/Arvato)*
- 10 4 **KATIE MELUA** Ketevan / *Dramatica (ADA Arvato)*
- 11 6 **GOLDFRAPP** Tales Of Us / *Mute (PIAS Arvato)*
- 12 11 **STEREOPHONICS** Graffiti On The Train / *Stylus (ADA Arvato)*
- 13 17 **JOHNNY CASH** The Rebel / *Music Digital (Delta/Sony DADC)*
- 14 21 **ADELE** 21 / *XL (PIAS Arvato)*
- 15 14 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (ADA Arvato)*
- 16 0 **MADNESS** Take It Or Leave It / *Salvo (Sony DADC UK)*
- 17 7 **MOBY** Innocents / *Little Idiot (Rom/Arvato)*
- 18 0 **FULL ENGLISH** The Full English / *Topic (Proper)*
- 19 0 **LANTERNS ON THE LAKE** Until The Colours Run / *Bella Union (PIAS Arvato)*
- 20 18 **THE TEMPERANCE MOVEMENT** The Temperance Movement / *Earache (ADA Arvato)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 0 **FULL ENGLISH** The Full English / *Topic (Topic)*
- 2 0 **LANTERNS ON THE LAKE** Until The Colours Run / *Bella Union (PIAS)*
- 3 0 **DARKSIDE** Psychic / *Matador (XL Beggars)*
- 4 0 **MAYDAY PARADE** Monsters In The Closet / *Fearless (Fearless)*
- 5 0 **DANIEL AVERY** Drone Logic / *Because (Because Music)*
- 6 2 **AGNES OBEL** Aventine / *Play It Again Sam (PIAS)*
- 7 76 **JASON ISBELL** Southeastern / *Southeastern (Southeastern)*
- 8 7 **NIC JONES** Penguin Eggs / *Topic (Topic)*
- 9 0 **SLEIGH BELLS** Bitter Rivals / *Lucky Number (Lucky Number)*
- 10 0 **DANNY BROWN** Old / *Fool's Gold (Fool's Gold)*
- 11 19 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- 12 11 **BILL CALLAHAN** Dream River / *Drag City (Drag City)*
- 13 12 **FIELD/FIELD** Cupids Head / *Kamopakt (Kamopakt)*
- 14 1 **JOHNNY FLYNN** Country Mile / *Transgressive (Transgressive)*
- 15 5 **Y&F/Y&F** We Are Young & Free / *Hillsong Music (Hillsong Music)*
- 16 0 **JOHN DIGWEED & NICK MUIR** Versus / *Bedrock (Bedrock)*
- 17 0 **JOSEPH WHELAN** The Contrast / *Hardcastle (Hardcastle Music)*
- 18 10 **ONEOHTRIX POINT NEVER/ONEOHTRIX POINT NEVER** R Plus Seven / *Warp (Warp)*
- 19 0 **POLICA** Give You The Ghost / *Memphis Industries (tbc)*
- 20 17 **VOLCANO CHOIR** Repave / *Jagjaguwar (Jagjaguwar)*

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Scrufizzer

- 1 0 **SCRUFIZER** Kick It / *Black Butter (Black Butter)*
- 2 1 **AWOLNATION** Sail / *Red Bull (Red Bull)*
- 3 2 **CHAIN GANG OF 1974** Sleepwalking / *Rockstar Games (Rockstar Games)*
- 4 3 **DJ JASON MEDALLION** Talk Dirty To Me / *DJ Jason Medallion (DJ Jason Medallion)*
- 5 15 **PREMIER PRODUCTIONS/PREMIER PRODUCTIONS** Look Right Through / *Premier (Premier Music)*
- 6 0 **INTHELITTLEWOOD** How Do I Craft This Again / *Yagcast Studios (Yagcast Studios)*
- 7 0 **FRANK HAMILTON** Summer / *Fork You (Fork You)*
- 8 7 **PURITY RING** Fineshrine / *4AD (XL Beggars)*
- 9 0 **EVERYOUNG** You Got Me / *Seymour Place (tbc)*
- 10 0 **POLICA** Chain My Name / *Memphis Industries (Memphis Industries)*
- 11 10 **NEW MUSIC MASTERS** I Don't Care I Love It / *New Music Masters (New Music Masters)*
- 12 0 **MARY ZILBA** Hero / *Xava Ent. (Xava Ent.)*
- 13 0 **ALEX METRIC & JACQUES LU CONT** Safe With You / *MoS (Ministry Of Sound Group)*
- 14 4 **BOYCE AVENUE FT BEA MILLER** We Can't Stop / *3 Peace (3 Peace)*
- 15 9 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*
- 16 0 **MACKAY/GUTHRIE/THOMAS/MAVOR** Over And Done With / *Neapolitan (Neapolitan)*
- 17 0 **LET RADIO LIVE** Royals / *Let Radio Live (Let Radio Live)*
- 18 14 **CINEMATIC ORCHESTRA** To Build A Home / *Ninja Tune (Ninja Tune)*
- 19 11 **CRYSTAL FIGHTERS/CRYSTAL FIGHTERS** You & I / *Zirkula (Zirkula)*
- 20 20 **SAGE THE GEMINI FT IAMSU** Gas Pedal / *Black Money (Black Money Music)*

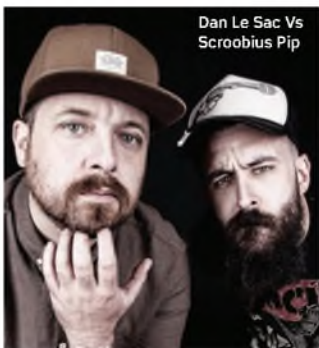
OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **DAN LE SAC VS SCROOBIUS PIP** Repent Replenish Repeat *Sunday Best*
- 2 2 **ARCTIC MONKEYS** AM *Domino Recordings*
- 3 1 **HAIM** Days Are Gone *Polydor*
- 4 New **LANTERNS ON THE LAKE** Until The Colours Run *Bella Union*
- 5 New **ANNA CALVI** One Breath *Domino Recordings*
- 6 New **PREFAB SPROUT** Crimson/Red *Icebreaker*
- 7 7 **KINGS OF LEON** Mechanical Bull *RCA*
- 8 New **DARKSIDE** Psychic *Matador*
- 9 12 **FOUR TET** Beautiful Rewind *Text*
- 10 New **LUCY SPRAGGAN** Join The Club *Columbia*


THIS LAST ARTIST / ALBUM / LABEL

- 11 8 **LONDON GRAMMAR** If You Wait *Metal & Dust Recordings*
- 12 14 **GOLDFRAPP** Tales Of Us *Mute*
- 13 9 **MAZZY STAR** Seasons Of Your Day *Rhymes Of An Hour*
- 14 17 **BILL CALLAHAN** Dream River *Drag City*
- 15 New **CHASE & STATUS** Brand New Machine *EMI*
- 16 New **DANIEL AVERY** Drone Logic *Because Music*
- 17 6 **CHVRCHES** The Bones Of What You Believe *Virgin*
- 18 23 **STRYPES** Snapshot *EMI*
- 19 18 **AGNES OBEL** Aventine *Play It Again Sam*
- 20 13 **FUZZ** Fuzz *In The Red*




CHARTS iTUNESSINGLES WEEK 41

BELGIUM 		
POS	ARTIST/ ALBUM	
07/10/2013 - 13/10/2013		
1	JASON DERULO Talk Dirty (feat. 2 Chainz)	
2	DIMAR0,AHZEE Drums	
3	DVBBS,BORGE0US Tsunami	
4	MARTIN GARRIX Animals	
5	MILEY CYRUS Wrecking Ball	
6	HOOVERPHONIC Amalfi	
7	AVICII Wake Me Up	
8	BIRDY Wings	
9	STROMAE Formidable	
10	ELLIE GOULDING Burn	

DENMARK 		
POS	ARTIST/ ALBUM	
07/10/2013 - 13/10/2013		
1	JUSTIN BIEBER Heartbreaker	
2	RASMUS SEEBACH Olivia	
3	LORDE Royals	
4	AVICII Hey Brother	
5	KATY PERRY Roar	
6	DRAKE Hold On, We're Going Home	
7	LIGA Den Første Gang	
8	BURHAN G Kalder Mig Hjem	
9	YLVIS The Fox (What Does the Fox Say?)	
10	MILEY CYRUS Wrecking Ball	

FRANCE 		
POS	ARTIST/ ALBUM	
07/10/2013 - 13/10/2013		
1	BAKERMAT Vandaag	
2	STROMAE Formidable	
3	AVICII Wake Me Up	
4	MARTIN GARRIX Animals	
5	VITAA Game Over (feat. Maître Gims)	
6	STROMAE Papaoutai	
7	NAUGHTY BOY La La La	
8	EMINEM Berzerk	
9	DVBBS, B0RGE0UST sunami	
10	JOHN NEWMAN Love Me Again	

GERMANY 		
POS	ARTIST/ ALBUM	
04/10/2013 - 11/10/2013		
1	JAMES BLUNT Bonfire Heart	
2	JASON DERULO Talk Dirty (feat. 2 Chainz)	
3	OLLY MURS Dear Darlin'	
4	KLINGANDE Jubel	
5	MARTIN GARRIX Animals	
6	KATY PERRY Roar	
7	JOHN NEWMAN Love Me Again	
8	FAMILY OF THE YEAR Hero	
9	AVICII Hey Brother	
10	STROMAE Papaoutai	

ITALY 		
POS	ARTIST/ ALBUM	
03/10/2013 - 09/10/2013		
1	ELLIE GOULDING Burn	
2	AVICII Wake Me Up	
3	ELISA L'anima vola	
4	KATY PERRY Roar	
5	IMANY You Will Never Know	
6	GIORGIA Quando una stella muore	
7	JAKE LA FURIA Gli anni d'oro	
8	JUSTIN BIEBER Heartbreaker	
9	LIGABUE Il sale della terra	
10	JOHN NEWMAN Love Me Again	



Belgium: Jason Derulo



Denmark: Justin Bieber



France: Bakermat




Germany: James Blunt

NETHERLANDS 		
POS	ARTIST/ ALBUM	
04/10/2013 - 11/10/2013		
1	PHARRELL WILLIAMS Happy	
2	STEFFEN MORRISON A Song for You	
3	JUSTIN BIEBER Heartbreaker	
4	DVBBS,BORGE0US Tsunami	
5	NIELS GEUSEBROEK Take Your Time Girl	
6	AVICII Wake Me Up	
7	KATY PERRY Roar	
8	LORDE Royals	
9	KINDEREN VOOR KINDEREN Klaar...	
10	JASON DERULO Talk Dirty (feat. 2 Chainz)	

SPAIN 		
POS	ARTIST/ ALBUM	
07/10/2013 - 13/10/2013		
1	AVICII Wake Me Up	
2	JUSTIN BIEBER Heartbreaker	
3	ROBIN THICKE Blurred Lines	
4	MILEY CYRUS We Can't Stop	
5	MILEY CYRUS Wrecking Ball	
6	DANI MARTÍN Que Bonita la Vida	
7	MARC ANTHONY Vivir Mi Vida	
8	JOHN NEWMAN Love Me Again	
9	KATY PERRY Roar	
10	NAUGHTY BOY La La La	

SWEDEN 		
POS	ARTIST/ ALBUM	
02/10/2013 - 08/10/2013		
1	JUSTIN BIEBER Heartbreaker	
2	AVICII Hey Brother	
3	YLVIS The Fox (What Does the Fox Say?)	
4	MILEY CYRUS Wrecking Ball	
5	AVICII Wake Me Up	
6	KATY PERRY Roar	
7	BRITNEY SPEARS Work B**ch	
8	MARTIN GARRIX Animals	
9	CONTIEZ Trumpsta (feat. Trey G)	
10	VERONICA MAGGIO Hela huset	

SWITZERLAND 		
POS	ARTIST/ ALBUM	
04/10/2013 - 11/10/2013		
1	JAMES BLUNT Bonfire Heart	
2	MARTIN GARRIX Animals	
3	KATY PERRY Roar	
4	STROMAE Papaoutai	
5	JASON DERULO Talk Dirty (feat. 2 Chainz)	
6	OLLY MURS Dear Darlin'	
7	MILEY CYRUS Wrecking Ball	
8	JOHN NEWMAN Love Me Again	
9	ELLIE GOULDING Burn	
10	JUSTIN BIEBER Heartbreaker	

UNITED KINGDOM 		
POS	ARTIST/ ALBUM	
06/10/2013 - 12/10/2013		
1	MILEY CYRUS Wrecking Ball	
2	EMINEM Berzerk	
3	ONEREPUBLIC Counting Stars	
4	CONOR MAYNARD R U Crazy	
5	THE SATURDAYS Disco Love	
6	JAMES BLUNT Bonfire Heart	
7	JASON DERULO Talk Dirty (feat. 2 Chainz)	
8	KATY PERRY Roar	
9	JOHN NEWMAN Cheating	
10	THE VAMPS Can We Dance	

CHARTS iTUNES ALBUMS WEEK 41



BELGIUM	
POS	ARTIST/ ALBUM
07/10/2013 - 13/10/2013	
1	STROMAE Racine
2	VARIOUS ARTISTS Serious Beats 76
3	VARIOUS ARTISTS MNM Big Hits 2013.3
4	AGNES OBEL Aventine
5	VARIOUS The Sound of Belgium
6	BIRDY Fire Within
7	MILEY CYRUS Bangerz
8	BRUNO MARS Unorthodox Jukebox
9	FLEETWOOD MAC ...Greatest Hits
10	VARIOUS ARTISTS Switch 22

DENMARK	
POS	ARTIST/ ALBUM
07/10/2013 - 13/10/2013	
1	BURHAN G Din For Evigt
2	AGNES OBEL Aventine
3	VARIOUS Never Forget the 90's, Pt. 1
4	MILEY CYRUS Bangerz
5	JUSTIN T The 20/20 Experience - 2 of 2
6	VARIOUS ARTISTS Hits For Kids 30
7	VARIOUS Never Forget the 90's, Pt. 2
8	MARIE KEY De Her Dage
9	DRAKE Nothing Was the Same
10	VARIOUS ARTISTS More Summer 2013

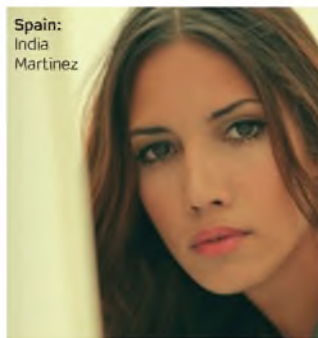
FRANCE	
POS	ARTIST/ ALBUM
07/10/2013 - 13/10/2013	
1	STROMAE Racine Carrée
2	AYO Ticket To the World
3	AGNES OBEL Aventine
4	MILEY CYRUS Bangerz
5	VARIOUS NRJ 200% Hits 2013, Vol. 2
6	BRUNO MARS Unorthodox Jukebox
7	AVICII TRUE
8	ROHFF P.D.R.G. (Pouvoir, Danger...)
9	DRAKE Nothing Was the Same
10	HÉLÈNE SEGARA Et si tu n'existais pas

GERMANY	
POS	ARTIST/ ALBUM
04/10/2013 - 11/10/2013	
1	HELENE FISCHER Farbenspiel
2	DIE DREI ??? Folge 164: Fußball-Teufel
3	VARIOUS Kontor Top of the Clubs...
4	VARIOUS ARTISTS Bravo Hits 83
5	CASPER Hinterland
6	JAMES BLUNT Bonfire Heart - EP
7	MILEY CYRUS Bangerz
8	CHER Closer To the Truth
9	AVICII TRUE
10	FETTES BROT Echo - EP

ITALY	
POS	ARTIST/ ALBUM
03/10/2013 - 09/10/2013	
1	LUCA CARBONI Fisico & politico
2	JAKE LA FURIA Musica commerciale
3	ROBERTO VECCHIONI Io non...
4	MILEY CYRUS Bangerz
5	ALESSANDRA AMOROSO Amore puro
6	EMIS KILLA Mercurio
7	IMANY The Shape of a Broken Heart
8	VARIOUS Romeo & Giulietta: Ama e...
9	VARIOUS Monte Carlo Chill House...
10	FRITZ DA CAT Fritz



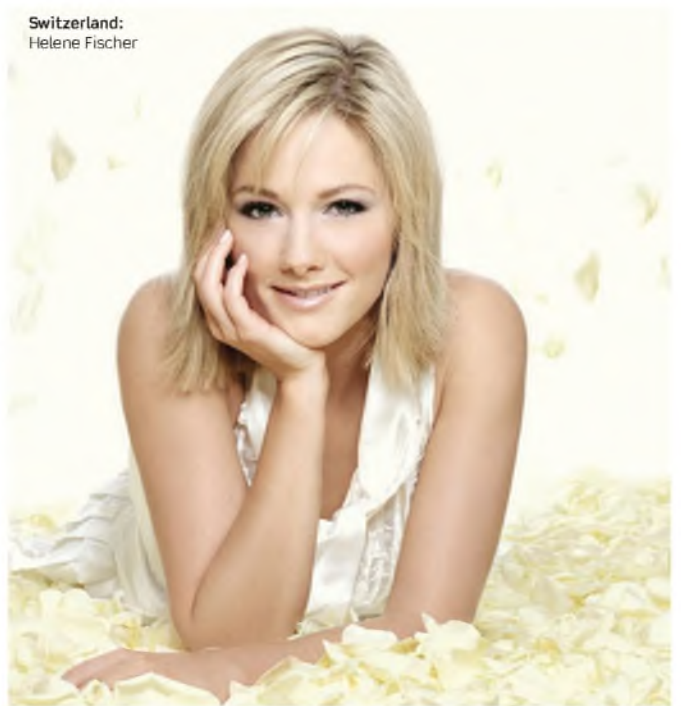
Netherlands: John Legend



Spain: India Martínez



Sweden: Veronica



Switzerland: Helene Fischer

NETHERLANDS	
POS	ARTIST/ ALBUM
04/10/2013 - 11/10/2013	
1	JOHN LEGEND Love In the Future
2	DONNY HATHAWAY A Donny...Collection
3	VARIOUS ARTISTS 538 Hitzone 67
4	KINDEREN VOOR KINDEREN Klaar...
5	DE JEUGD VAN TEGENWOORDIG Ja...
6	AGNES OBEL Aventine
7	JUSTIN T The 20/20 Experience - 2 of 2
8	MILEY CYRUS Bangerz
9	VARIOUS Slam Fm Presents Clubbin'...
10	GUUS MEEUWIS Groots Met Een...

SPAIN	
POS	ARTIST/ ALBUM
07/10/2013 - 13/10/2013	
1	INDIA MARTÍNEZ Camino de la Buena...
2	MILEY CYRUS Bangerz (Deluxe)[Pre Order]
3	DANI MARTÍN Dani Martín
4	PABLO ALBORÁN Tanto (Edición Especial)
5	PASSENGER All the Little Lights
6	DESPISTAOS Las cosas en su sitio
7	ANDRÉS CALAMARO Bohemio
8	BRUNO MARS Unorthodox Jukebox
9	ELS PETS L'àrea petita
10	PABLO ALBORÁN Pablo Alborán

SWEDEN	
POS	ARTIST/ ALBUM
02/10/2013 - 08/10/2013	
1	VERONICA MAGGIO Handen i fickan...
2	MELISSA HORN Om du vill vara med mig
3	AVICII True
4	PREFAB SPROUT Crimson / Red
5	LARS WINNERBÄCK Hosianna
6	VARIOUS Absolute Dance Autumn 2013
7	LISA NILSSON Sångers om oss
8	VARIOUS ARTISTS Absolute Running
9	MILEY CYRUS Bangerz
10	JUSTIN T The 20/20 Experience - 2 of 2

SWITZERLAND	
POS	ARTIST/ ALBUM
04/10/2013 - 11/10/2013	
1	HELENE FISCHER Farbenspiel
2	ADRIAN STER 1&1
3	JAMES BLUNT Bonfire Heart EP
4	MICHAEL MITTERMEIER Blackout
5	DIE DREI ??? Folge 164 :
6	VARIOUS ARTISTS Bravo Hits 83
7	STROMAE Racine Carrée
8	BASTIAN BAKER Too Old To Die Young
9	MILEY CYRUS Bangerz
10	AVICII TRUE

UNITED KINGDOM	
POS	ARTIST/ ALBUM
06/10/2013 - 12/10/2013	
1	CHASE & STATUS Brand New Machine
2	MILEY CYRUS Bangerz
3	ARCTIC MONKEYS AM
4	DRAKE Nothing Was the Same
5	LUCY SPRAGGAN Join the Club
6	HAIM Days Are Gone
7	JAMES BLUNT Bonfire Heart - EP
8	KINGS OF LEON Mechanical Bull
9	LONDON GRAMMAR If You Wait
10	VARIOUS ARTISTS G-A-Y

CHARTS ANALYSIS WEEK 41



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

- LAWSON Juliet Global Talent
- WILKINSON Afterglow Ram/Virgin
- JUSTIN BIEBER Afterglow Def Jam
- IGGY AZALEA FEAT. TI Change Your Life EMI
- DON BROCO You Wanna Know Search And Destroy (Sony)
- CHER I Hope You Find It Warner Bros
- DEPECHE MODE Should Be Higher Columbia
- ELIZA DOOLITTLE Let It Rain Parlophone
- FAITH HILL There You'll Be Warner Bros
- YG/JEEZY/RICH HOMIE QUAN My N**a Def Jam
- HUDSON TAYLOR Care Polydor
- THE WANTED Could This Be Love Global Talent
- PHIL COLLINS In The Air Tonight Virgin
- CHASE & STATUS FEAT. LIAM BAILEY Blind Faith Mercury

UK ARTIST ALBUMS CHART

- JOHN NEWMAN Tribute Island
- PEARL JAM Lightning Bolt EMI
- PAUL MCCARTNEY New Heavens Island
- CHER Closer To The Truth Warner Bros
- JONATHAN & CHARLOTTE Perhaps Love Sony Classical
- THE SATURDAYS Living For The Weekend Polydor
- GARY NUMAN Splinter (Songs From A Broken Mind) Cooking Vinyl
- LISSIE Back To Forever Columbia
- GIGGS When Will It Stop SN1
- MATT GOSS Life You Imagine Decca
- TRIVIUM Vengeance Falls Roadrunner
- WILL YOUNG The Essential RCA
- ELIZA DOOLITTLE In Your Hands Parlophone
- JONATHAN WILSON Fanfare Bella Union
- WILLIE NELSON To All The Girls Sony Music
- LINDA THOMPSON Won't Be Long Now Topic
- MIKE OLDFIELD Tubular Bells Mercury
- GAVIN DEGRAW Make A Move Sony Music CG
- CILLA BLACK The Very Best Of Parlophone
- MORCHEEBA Head Up High PIAS Recordings
- THE ROLLING STONES GRRR! Polydor
- FALL OUT BOY PAX AM Days Def Jam
- ABBA Ring Ring Polydor

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

Just nine weeks after landing her first No.1 with *We Can't Stop* in August, Miley Cyrus returned to pole position last Sunday with follow-up, *Wrecking Ball*. The 20 year old sold 107,362 copies of *Wrecking Ball* last week, 16.23% fewer than the 128,159 copies that *We Can't Stop* sold on its debut.

The lead single held at No.20 on Sunday, selling a further 14,270 copies, to increase its overall tally to 389,378. It is Cyrus' biggest selling single.

Tuesday's midweek sales flashes show that *OneRepublic's* *Counting Stars* is set to start a second run atop the singles chart in place of *Wrecking Ball*. After increasing sales 11 weeks in a row and reaching No.1, *Counting Stars* sold a further 64,872 copies last week, and dipped to No.3.

Falling some way short of Cyrus, nearest challenger *Eminem* sold 70,218 copies of *Berzerk*, the debut single from his



new album, *The Marshall Mathers LP 2*, which drops next month. *Berzerk* is *Eminem's* 24th Top 10 hit (20th as a primary artist), and his fourth No.2. He has had seven No.1's.

Conor Maynard racked up four Top 10 hits from his 2012 debut album, *Contrast*. Still to be announced, his second album nevertheless spawned its first

Top 10 hit last weekend, with *R U Crazy* debuting at No.4 (60,636 sales).

The *Saturdays* are back on track, and secure their 13th Top 10 hit with *Disco Love*. Debuting at No.5 (51,490 sales), it is the fourth single from their fourth album, *Living For The Weekend*, which dropped on Monday (14th).

James Blunt fans will have to wait a week longer for their hero to release his new magnum opus, *Moon Landing* - but first single *Bonfire Heart* debuted at No.6 (46,297 sales), becoming his fourth Top 10 hit, and first since 1973 reached No.4 in 2007.

John Newman topped the chart with his first solo single, *Love Me Again*, in July, having previously scored a brace of hits with *Rudimental*. His new single, *Cheating*, debuted at No.9 (34,530 sales).

With six debuts in the Top 10 it was the busiest week for the sharp end of the chart since the week-ending January 28 2006, when there were also six Top 75 debuts in the Top 10.

The rest of the Top 10: *Katy Perry's* *Roar* (4-7, 38,144 sales), *Jason Derulo's* *Talk Dirty* (feat 2 Chainz, 3-8, 36,896 sales) and *The Vamps' Can We Dance* (2-10, 32,821 sales).

Overall singles sales were up 2.77% week-on-week at 3,078,324 - 6.84% below same week 2012 sales of 3,304,299.

ALBUMS

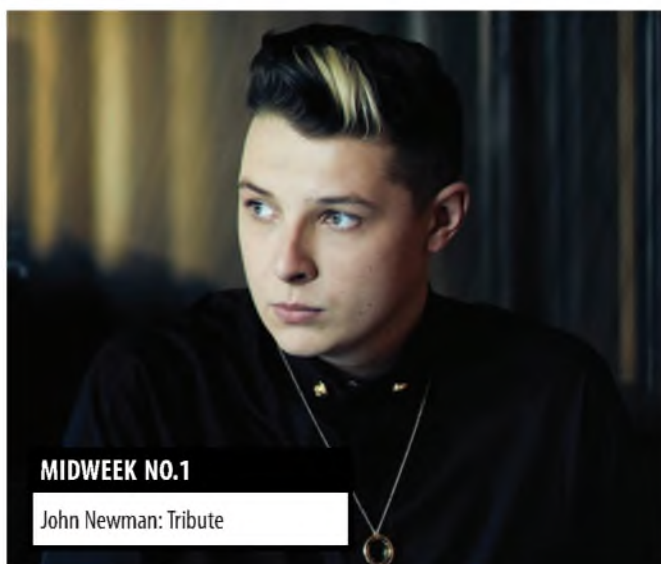
BY ALAN JONES

Miley Cyrus became the first artist in 2013 to simultaneously top the two main charts last Sunday, with *Wrecking Ball* debuting at No.1 on the singles chart, while parent *Bangerz* opened atop the album chart. Her reign looks like being short however - Tuesday's midweek sales flashes show *Bangerz* tumbling to No.9 with *John Newman's* debut *Tribute* topping a strong field on the album chart, while *OneRepublic's* *Counting Stars* is set to replace *Wrecking Ball*.

Cyrus' third straight full length Top 10 album since ditching her Hannah Montana persona, *Bangerz* was her first No.1, and sold 30,759 copies last week. It contains collaborations with Nelly, Big Sean, Future, Britney Spears and French Montana.

20 year old Cyrus is the first act to top the singles and albums chart at the same time since Olly Murs last December, the first female solo artist to do it since Rihanna in November 2011, and the youngest solo artist ever to do it.

While *Count On Me* - the second Top 10 single from the album - dipped 5-11 (28,326 sales), *Chase & Status'* third



album, *Brand New Machine*, debuted at No.2 on Sunday on sales of 26,909 copies, emulating the debut position of its 2011 predecessor, *No More Idols*.

Also new to the Top 10 was *Join The Club*, the debut Columbia album of *Lucy Spraggan*. Debuting at No.7 (11,669 sales), it is the first album by the 22 year old singer/songwriter since she came to fame last year on *The X Factor*.

The fourth and last new entry to the Top 10 was *Too Weird To Live, Too Rare To Die*, the fourth studio set from by Las Vegas rockers *Panic! At The Disco*. Opening at No.10 (7,884 sales), it

regained some of the ground the band lost when its last album, *Vices & Virtues*, debuted and peaked at No.29 in 2011.

After debuting at No.1 the previous week, Californian trio *Haim's* first album *Days Are Gone* dipped to No.5 (14,590 sales). Elsewhere in the Top 10, *Arctic Monkeys' AM* climbed 4-3 (17,835 sales), *Kings Of Leon's* *Mechanical Bull* dipped 3-4 (15,056 sales), *Drake's* *Nothing Was The Same* moved 5-6 (12,129 sales), *Justin Timberlake's* *The 20/20 Experience 2 Of 2* slid 2-8 (10,360 sales) and *London Grammar's* *If You Wait* inched

8-9 (8,671).

After three albums on Island, *The Feeling* are newly signed to BMG Chrysalis, and are about to set off on tour. Their new album, *Boy Cried Wolf*, debuts at No.33 (3,430 sales), while the simultaneously released first single, *Rescue*, falls short of the chart.

The Californian nu-metal band *Korn* is on schedule to rack up its 10th straight Top 10 album in America later this week - its entire output apart from its eponymous 1994 debut. They have only reached the UK Top 10 with 1998's *Follow The Leader* (No.5) and 2002's *Untouchables* (No.4). New album *Paradigm Shift* - their first for Finnish indie label *Spinefarm* - debuted at a respectable No.16 far surpassing its immediate predecessor *The Path Of Totality*, which debuted and peaked at No.68 in 2011.

Now *That's What I Call Music!* 85 spent its 12th straight week at No.1 on the compilation chart, selling a further 13,115 copies.

Overall album sales were down 8.27% week-on-week at 1,329,312 - 11.08% below same week 2012 sales of 1,494,891, and 51.37% below same week 2003 sales of 2,733,567.

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



CELINE DION Loved Me Back To Life

(Columbia)



November 11

Multi-platinum-selling and five-time Grammy Award-winning artist Celine Dion is set to release her first English-language album in six years - *Loved Me Back To Life*.

Dion collaborated with a team of renowned producers and songwriters on the record including: Ne-Yo, Diane Warren, Tricky Stewart, Stevie Wonder, Eg White, Daniel Merriweather, Babyface, Audra Mae Butts, Play Production, Eman, Janis Ian, Danny Mercer, Andrew Goldstein, Shaffer Smith, Jessi Alexander, Tommy Lee James, Corporal, Sauce, Kyle Townsend, Dana Parish, Andrew Hollander, Aaron Pearce, Kuk Harrell, and Walter Afanasieff.

The LP follows five consecutive years of performing sold-out shows at The Colosseum at Caesars Palace in Las Vegas, a \$100 million venue built exclusively for Dion's performances. The show, entitled *A New Day...* was one of the highest-grossing concerts in music history, selling more than three million tickets in its run and helping make Dion the highest grossing touring artist in the world from 2000 to 2010.

In terms of record sales, she has sold more than 220 million albums around the world, with two of her albums - *Falling Into You* and *Let's Talk About Love* - each achieving RIAA Diamond status in recognition of sales of more than 10 million copies in the US alone (each selling more than 30 million worldwide).

TRACK OF THE WEEK



JLS return for their last single release, *Billion Lights* next month.

It is taken from their forthcoming album *Goodbye - The Greatest Hits*, which features five No.1s - *Beat Again*, *Everybody In Love*, *The Club Is Alive*, *Love You More* and *She Makes Me Wanna* featuring Dev; as well as classics like *Proud* and *Eyes Wide Shut* featuring Tinie Tempah; it also features two new songs.

After shooting to prominence on the fifth series of *The X Factor* in 2008, the group have since taken home two Brit Awards and sold six million records. They are one of only four acts (the others are the Spice Girls, Take That and One Direction) to sell out ten dates at The O2 Arena in London.

No other TV reality act has ever had five number one hits and collectively Aston, Marvin, JB and Oritsé can boast four best-selling albums in the UK - one No.1, two No.2s and a No.3.

JLS will be heading out on their final UK tour, which kicks off on December 1 in Belfast.

JLS

Billion Lights

(RCA)



November 10

INCOMING ALBUMS

THE BEATLES *On Air - Live At The BBC Vol. 2*
(Apple/Universal Music Catalogue)



In 1994, The Beatles' *Live at the BBC* was released and hit No.1 in the UK, No.3 in the US and sold more

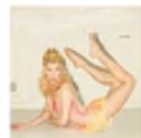
than five million copies within six weeks.

It will be available as 2CD and 180-gram vinyl packages with a 48-page booklet. *On Air*'s 63 tracks, none of which overlaps with The Beatles' first BBC release, include 37 previously-unreleased performances and 23 previously-unreleased recordings of in-studio banter and conversation between the band's members and their BBC radio hosts.

Live at the BBC Volume Two was compiled and researched by producers Kevin Howlett and Mike Heatley. The booklets for both collections include Kevin Howlett's essays on the history of The Beatles' BBC radio sessions and his detailed commentaries on all of the tracks.

NOVEMBER 11

OH LAND *Wish Bone*
(Federal Prism)



Oh Land, aka Nanna Øland Fabricius, emerged in 2011 with her eponymous debut.

Having grown up in a creative household, she first set her sights on dance with the intention of pursuing the discipline professionally. Yet, after suffering a career-ending accident, she had to rethink her path. From this, via rave-reviewed SXSW shows and signing to Epic Records, came *Oh Land*.

New album *Wish Bone* is said to "take the layered, yet infinitely hook-laden theatrical pop of her debut and fleshes out each element to form a record that fizzes with life at every turn".

TV On The Radio man Dave Sitek (Yeah Yeah Yeahs, Liars and Foals) who has - as well as producing eight of the record's 13 tracks - signed the singer to his new label Federal Prism. *Wish Bone* will mark the first full-length release on the label.

NOVEMBER 4

BLOOD ORANGE *Cupid Deluxe*
(Domino)



Blood Orange - aka Dev Hynes - will release his second album, *Cupid Deluxe* next month.

It was produced by Hynes, mixed by Jimmy Douglass, and features guest appearances from David Longstreth (Dirty Projectors), Caroline Polachek (Chairlift), Samantha Urbani (Friends), Clams Casino, Despot, Adam Bainbridge (Kindness), Skepta and more.

The record is said to "show a more expansive aural palate than its predecessor while retaining the pop sensibilities that Hynes has showcased since his days in Test Icicles and *Lightspeed Champion*".

Since his 2011 *Blood Orange* debut, Hynes has written and produced for the likes of Solange, Sky Ferreira and MKS.

First single *Chamakay* was recently named Best New Track by Pitchfork.

NOVEMBER 18

STAFF PICK: TOM PAKINKIS, DEPUTY EDITOR



ARCTIC MONKEYS
AM
(Domino)

It's been some time since we've had a guitar album quite so layered and carefully plotted as Arctic Monkeys' *AM*.

Almost conceptual in its sound, beautifully honest in its message and just downright cool from start to finish, the entire LP has an understated swagger and burning attitude that, until now, seemed to depart with a few smokey six-string masters of yore.

Far from the plectrum-hammering bash-fest that so many modern axe-wielders seem intent on producing now, Turner and co have managed to surprise once again with the quality of actual songs they are able to craft without sacrificing the excitement of a dirty guitar riff and a hard drum beat. That's no easy task considering this band was

praised for its sheer intelligence following its 2006 debut - now a healthy portion of grey matter is the expectation.

Lines like "So we all go back to yours and you sit and talk to me on the floor" on *One For The Road* is another example of Turner's ability to pinpoint the common experiences of just about



every member of Generation Y, and the description of Arabella's helter skelter around her little finger is an inspired image that strains all of the worth out of a tired cliché to make it mean

something again. No.1 *Party Anthem* is a stand-out slow blues-rock ballad that sounds like it came for free with Turner's Hawley-brand quiff pomade and is a wry, welcome lean against the bar at the end of the night, while the John Cooper Clarke-penned *I Wanna Be Yours* has been given a suitably sullen musical accompaniment to finish things off.

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

WILL YOUNG - The Essential
(RCA 88765474832) **PAUL POTTS - The Greatest Hits** (Syco Music 88883784062)



Will Young and Paul Potts have very different styles but both won TV reality shows, have subsequently had lengthier and more successful careers than most of their ilk, and have new compilations on Sony labels. All of Pop Idol 2002 winner Young's five studio albums have made the Top 2, but only one - 2011's Echoes - has been issued since his 2009 compilation The Hits, which sold more than 700,000 copies. In many ways, The Essential is a successor to that, including all but one of The Hits' 14 tracks while adding Anything Is Possible, Evergreen, Gareth Gates duet The Long & Winding Road - all of which, surprisingly were omitted from The Hits despite being eminently eligible on chart performance - and more recent chart records Jealousy and Come On. Welsh tenor Paul Potts soared to stardom as winner of the inaugural (2007) series of Britain's Got Talent

and has released three albums since then, most recently 2011 set Cinema Paradiso, which had a very limited UK release. On the face of it, this ship might have sailed - but Potts is now the subject of Harvey Weinstein's biopic One Chance, which has won rave reviews and is released on October 25, with Potts portrayed by James Corden. As a result, interest in Potts is again running high, and it could well be that The Greatest Hits - which collects together 18 previously released tracks, including Nessun Dorma, Caruso and non-classical repertoire like Everybody Hurts and A Whiter Shade Of Pale - will be a big seller in the lead-up to Christmas.

RAY CHARLES - The Ultimate Collection (Not Now NO13CD 127)



Ray Charles compilations are legion but this is one of the best and most comprehensive, with 75 glorious original recordings spanning 3 CDs and 225 minutes of music. Charles' soulfully sibilant voice was as distinctive as it was

iconic, and The Ultimate Collection illustrates how well it adapted to different styles, with the brisk (in tempo and duration) Hit The Road Jack being a superb example of state of the art R&B in the early 1960s, while tracks like Georgia On My Mind and I Can't Stop Loving You simultaneously ooze country and soul in a way few others have. The warm effortless embrace in which he holds Ev'ry Time We Say Goodbye is second only to Ella Fitzgerald, and crosses into jazz and MOR. With What'd I Say, I Got A Woman, Take These Chains From My Heart, Mess Around and a playful Baby It's Cold Outside (a duet with the uncredited Betty Carter) also present, and a retail price of less than £6 in some online outlets, it is likely to sell very well.

POINTER SISTERS - Priority (Big Break CDBBR 0132)/Black & White (CDBBR 0156)



Bringing to nine the total of expanded, remastered Pointer Sisters albums issued by Big Break in the last three years, Black

& White is the sisterly act's 1981 UK breakthrough album, while Priority dates from 1979. The fact it didn't make the UK chart doesn't mean Priority is without merit. It is, however, an unusual album with all but one of the tracks being covers of rock repertoire, including full-throated interpretations of The Band's The Shape I'm In, The Rolling Stones' Happy and Bruce Springsteen's She Got The Fever. David Palmer's more majestic Dreaming As One - as most memorably recorded by Mama Cass' sister Leah Kunkel - is simple, unobtrusive and rousing. Black & White is a brighter, more soulful album and includes Rod Argent's sweet Someday We'll Be Together plus the hits Should I Do It - an uplifting, fifties style track - and the lean, more muscular Slow Hand, an assertive mid-tempo cut which delivered their first UK Top 10 hit, and sold a million copies in America.

VARIOUS - Where The Girls Are 8 Northern Boys - Classics, Gems + Treasures From Talcum-Coated Dancefloor (Righteous PSALM 23.74)



Two soul-steeped, gender-specific albums with different flavours - Where The Girls Are 8 is the latest in Ace's ongoing series exhuming 25 rare and collectable US girl group sounds recorded between 1963 and 1970, while the 26-song Northern Boys is exclusively male and concentrates on the period 1958 to 1962. Northern Boys consists largely on fairly basic, obscure floorfillers that were largely ignored at the time but later gained currency on the Northern Soul circuit. These are rare, highly-enjoyable and largely new to CD. Some of the tracks on Where The Girls Are 8 are also widely appreciated on the Northern Soul circuit. There's a variety of styles on offer, however, with Dee Dee Sharp straddling soul and jazz with her take on Mel Torme's hit Comin' Home Baby, the obscure Bunnies exploring traditional girl group territory with You Don't Have A Heart, The Bonnets insisting You Gotta Take A Chance, and Little Eva giving the normally stately Stand By Me a stomping treatment.



Featuring: Various, Duffin, Cross, 1960's

- DJS
- SEMINARS
- LIVE BANDS
- WORKSHOPS
- DISCUSSIONS
- RECORD FAIR
- FILM

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

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

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

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

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

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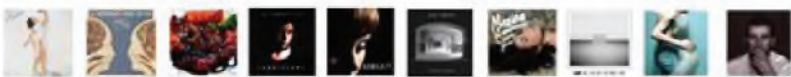
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► **WIDE AWAKE**

Avicii played to a packed iTunes Festival crowd at Camden's Roundhouse last month. The six zeroes on the bottom of his plaque to the right there is further evidence of the Swedish DJ's popularity on our fair shores. Single *Wake Me Up* sold over 260,000 in its first week and went on to stride past the million mark in the UK as well. [L-R] James Mack (Listen Up PR); Luke Neville (Listen Up Radio); Aike Beal (marketing manager, Virgin); Ted Cockle (president, Virgin EMI); Jason Ellis (A&R director, Positiva/Virgin); Stephen Fraser (digital marketing manager, Virgin); Tony Barnes (head of digital) Virgin EMI.



◀ **BLAZING A TRAIL**

No it's not an award for best blazer (that came later), here Rod The Mod is being handed a disc to commemorate his latest LP *Time* going platinum in the UK. And, since the album was released on Decca, label president Dickon Stainer (left), marketing manager Sophie Hilton (right) and product manager Renata Chagrin (far right) shared in the celebratory celebrations backstage at The O2 Arena in London as well.

► **UNIVERSAL SUCCESS**

Universal Music Publishing scooped up the Publisher of the Year award for successes including Coldplay and Florence + The Machine at the ASCAP Awards in London last week. Pictured [L-R] are ASCAP president and chairman Paul Williams, PRS for Music CEO Richard Ashcroft, Universal Music Publishing UK and Europe president Paul Connolly and ASCAP international EVP Roger Greenaway.



▲ **FAMILY NEWMAN**

The Island Records crew schlepped up from the capital t'North to see singer/songwriter John Newman perform a homecoming gig in the small market town of Settle, Yorkshire at Grade 2 listed building Victoria Hall. Here he is outside local pub The Lion Of Settle with his mum and bro.



▲ **FULL OF BEANS**

Radio 1's Huw Stephens has taken on curation duties for the Coffee House Sessions, which will visit Universities up and down the country in a bid to expose the hottest upcoming UK music talent. Stephens was pictured at the launch last month alongside Coffee House Sessions brand manager Vinesh Patel and Al Lewis who is the first musician to go on the tour.

KEY SONGS IN THE LIFE OF

Claire Horseman



Managing Director, Coda

What was the first record you remember buying?
Eurythmics - *Sweet Dreams*. I bought it on 7". Really nerve-racking walking to the counter.

Which song was (or would be) the first dance at your wedding?
Stevie Wonder - *If You Really Love Me*. It featured our friends from the Kilburn Massive who joined in with the chorus.

Which track would you like played at your funeral?
Primal Scream - *Moving on Up*. One of my best gigs was seeing them at The Astoria, Charing X.

What's your karaoke speciality?
I don't do karaoke but *Like A Prayer* has made a big comeback for me this year.

What was the best artist meeting of your life?
My best (and first) was when I started at Profile Records and I had to meet Run DMC from Gatwick Airport.



Recommend a track Music Week readers may not have heard?
Martina Topley Bird feat. Mark Langham & Warpaint - *Crystallised* (Director's Cut Signature Mix).

What's your favourite single/track of all time?
Today it's Public Enemy - *Rebel Without A Pause*. Tomorrow it will be something different!

ARCHIVE

MUSIC WEEK October 19, 1996

HEADLINE NEWS

MTV's European Music Awards at London's Alexandra Palace on November 14 will be boosted by two broadcast deals with the Capital Radio group and terrestrial TV company LWT. Hosted by Robbie Williams, the show will be transmitted to a UK audience of more than 12m. LWT director of broadcasting Liam Hamilton says that interest in the screening will be increased by a decision to precede the programme with a premiere of popular Tom Hanks movie *Sleepless In Seattle*...

ALSO

Daily Mirror editor Piers Morgan and The Sun showbiz columnist Andy Coulson have claimed the job of the tabloids is to dig beneath the music because most readers had already heard the album. The comments were made at the third Sony Q&A, which touched on how the press handled the Michael Jackson/Jarvis Cocker fiasco at the Brits, Freddie Mercury's death and how a star can shake off the press pack by admitting a less serious indiscretion. Coulson also gave the lowdown on how he got the Oasis to split story, "They did split for eight hours - the eight hours Noel was on a plane and uncontactable to deny the story," said Morgan.



SINGLES TOP 10 19.10.96

POS	ARTIST	SINGLE
1	BOYZONE	Words
2	DEEP BLUE SOMETHING	Breakfast At Tiffany's
3	CELINE DION	It's All Coming Back To Me Now
4	THE CHEMICAL BROTHERS	Setting Sun
5	THE BEAUTIFUL SOUTH	Rotterdam
6	BABY BIRD	You're Gorgeous
7	DONNA LEWIS	I Love You Always Forever
8	MARK MORRISON	Trippin'
9	BLACKSTREET FEAT. DR DRE	No Diggity
10	BBE	Seven Days And One Week

WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Maiday



Published by Atlantic Music Publishing / Warner Chappell. Known for work with Girls Aloud, Wretch 32 and many more.

What was the first song you ever wrote?

The first I remember was called Dancing Shoes when I was about eight years old. I snuck into my sister's room and used a demo beat on her keyboard.

And the last song you wrote? A track with Jimmy Hogarth. It's not finished yet, but the working title is Our Business.

What is the song you're proudest of and why? Don't Go (Wretch 32 feat. Josh Kumra). It was my first cut after signing my publishing deal.

Which song do you wish you'd written and why? More Than Words by Xtreme is, to me, as close to perfect as a song can get. And I never get tired of Stronger Than Me by Amy Winehouse.



Where do you write and what do you write on/with? I'm fortunate enough to be able to get in rooms and collaborate with amazing people all across London and LA.

Who is your favourite songwriter of all time? Diane Warren. Her discography is insane.

And your favourite songwriter of the moment? Sia is awesome and Emeli Sandé is a great talent too.

NEW RELEASES RECOMMENDED 19.10.96



A TRIBE CALLED QUEST Stressed Out
EVERYTHING BUT THE GIRL The Best Of...
 Stressed Out by A Tribe Called Quest is Single of the Week. Featuring vocals from Faith Evans, the track is "as beautiful as it is moody," says Music Week. Album of the Week is Everything But The Girl's The Best Of...Kicking off with the "huge Missing remix," and ending with Tracey Thorn's collaboration with Massive Attack, the record "should enjoy very healthy sales in the Christmas market."

AD WATCH

East Seventeen feature in a double page spread wearing what might be their dad's suits. Celebrating four years together, the 'unique band' are releasing compilation *Around The World Hit Singles: The Journey So Far*.



Also worth a mention here is the picture advertising registration numbers ROK IN and ROL IN for sale. Sealed offers must be made to DesignLayer Ltd by November 1.1. Confession time, who got one?

MusicWeek

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CONTACTS
 EDITORIAL AND SALES 020 7226 7246

- EDITOR Tim Ingham**
Tim.Ingham@intentmedia.co.uk
- HEAD OF BUSINESS ANALYSIS Paul Williams**
Paul.Williams@intentmedia.co.uk
- DEPUTY EDITOR Tom Pakinkis**
Tom.Pakinkis@intentmedia.co.uk
- STAFF WRITER Tina Hart**
Tina.Hart@intentmedia.co.uk
- STAFF WRITER Rhian Jones**
Rhian.Jones@intentmedia.co.uk
- CHART CONSULTANT Alan Jones**
- DESIGNER Nikki Hargreaves**
Nikki.Hargreaves@intentmedia.co.uk

- CHARTS & DATA Isabelle Nesmon**
Isabelle.Nesmon@intentmedia.co.uk
- PLAYLIST EDITOR Stuart Clarke**
Stuart@littlevictoriesltd.com
- SALES MANAGER Darrell Carter**
Darrell.Carter@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER Rob Baker**
rob.baker@intentmedia.co.uk
- SALES EXECUTIVE Victoria Dowling**
Victoria.Dowling@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER Matthew Tyrrell**
Matthew.Tyrrell@intentmedia.co.uk

- SENIOR PRODUCTION EXECUTIVE Alistair Taylor**
Alistair.Taylor@intentmedia.co.uk
- CIRCULATION MANAGER Craig Swan**
Craig.Swan@intentmedia.co.uk
- SUBSCRIPTION SALES EXEC Karma Bertelsen**
Karma.Bertelsen@intentmedia.co.uk
- OFFICE MANAGER Lianne Davey**
Lianne.Davey@intentmedia.co.uk
- PUBLISHER Dave Roberts**
Dave.Roberts@intentmedia.co.uk
- MANAGING DIRECTOR Stuart Dinsey**
Stuart.Dinsey@intentmedia.co.uk

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"You're just some racist who can't tie my laces / Your point of view is medieval"

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