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Music Week

THE BUSINESS OF MUSIC www.musicweek.com

25.10.13 £5.15



JACK TOPPING

WONDERFUL WORLD

02.12



JACK TOPPING

The everyday boy with the heavenly voice

11-year-old **Jack Topping** is the youngest solo artist to sign to **Decca Records**

The Liverpool choirboy is also the youngest ever singer appointed ambassador by **Save the Children**

He was invited to **South Africa** to see the programmes run by the charity

THE ALBUM

Includes '**Let It Be**', '**You'll Never Walk Alone**' and '**Tomorrow**' plus brand new versions of '**Pie Jesu**' and '**Ave Maria**'

Extensive **TV** and **Radio** advertising campaign around release

Regional and **religious** focus supported by outdoor, print and radio marketing

Introducing Jack: The Classical EP released 21.10



THE SINGLE

Will sing '**Tomorrow**' on Save the Children's Christmas TV advertising campaign

'**Tomorrow**' will be released on 16.12, with proceeds from the single going towards Save the Children

Jack Topping is currently **6/1** for the Christmas top spot, second only to the X Factor winner

"There are boys and girls all over the world that need help. Together, I know we can make a difference this Christmas"

Jack Topping



— **WONDERFUL WORLD IS RELEASED ON 02.12** —

www.jacktoppingofficial.com





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"This very British record label should always have a touch of the renegade about it"



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"I've been working for 35 years and I don't think anyone's ever given me a compliment"



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"I'm just too radical for my critics - I'm an unpredictable artist"

BPI's answer to music TV drought

YOUTUBE CHANNEL TRANSMITTER "FILLS THE VOID" OF SHRINKING COVERAGE, SAYS BODY

DIGITAL

BY TIM INGHAM

Labels have long suffered from a decline in scheduled music TV programming - now they're taking matters into their own hands.

The BPI will launch a new "artist-led" YouTube music channel on November 11, after facing a frustrating lack of interest in new music shows from BBC bosses.

Transmitter will be managed by the BPI with online media specialist LoveLive. It will feature exclusive performances, album playbacks and interviews with artists. Acts already confirmed to appear on the channel include Tinie Tempah, John Newman, The 1975, Sub Focus, Drengé, The Saturdays, James Arthur and Wretch 32, plus overseas stars Sean Paul and Janelle Monáe.

BPI CEO Geoff Taylor told *Music Week* that the trade body had invested heavily to ensure that "hundreds of pieces of



The Saturdays have pre-recorded a performance for the launch of Transmitter

new content" would be created each year within the BPI's dedicated Transmitter studio in central London. He said that the BPI even hoped to possibly sell Transmitter's "super high-quality" content to an established TV broadcaster in the future.

"Especially with the BBC, the opportunities on television for music are increasingly limited," he said. "The Beeb has a responsibility to showcase

culture, and as far as new music on TV is concerned, it's not doing everything it could. Jools is great, but there's nothing else on television that showcases new artists in a simple way - certainly not in prime time. We wanted to create something that could become a real hub for music fans."

Backed by all three major labels, Transmitter will feature music content mostly from mainstream artists.

"You've seen more niche YouTube channels like Noisey, SB.TV and UKF do very well in recent years, but there's nothing like that covering chart music," added Taylor. "Transmitter fills the void left by shrinking opportunities for music on TV."

Taylor said that marketing would focus on social media, using artist fanbases to connect with wider audiences. "We have a marketing budget, but we're

relying to a considerable degree on fanbases and support from the labels," he added.

The content of Transmitter will include a weekly flagship magazine-style show, *Live At Five*, which will launch in January. Other, short-form content will be "very much designed for YouTube," said Taylor.

Paul Smernicki, Universal Music UK's director of digital, commented: "Nurturing a truly engaged audience in a world of online noise is absolutely critical, but not always easy to do.

"To succeed, you have to understand the YouTube audience and give them exactly what they want, delivered in just the right way. Transmitter does that. The fact so many great artists are already on board tells its own story."

Niamh O'Reilly, senior director digital marketing, Sony Music, said: "We are really excited about the opportunities this exciting and fresh new channel will provide for our artists."

Music Week launches new talent night in London

Music Week has combined with ILUVLIVE and MusicConnex to launch a night showcasing the best unsigned and just-signed talent to the UK music industry.

Taking place four times a year in London, the first RADAR will take place on Thursday, November 28 at event partner Under The Bridge in Chelsea.

The aim is to make the night the go-to industry showcase, with *Music Week* not only publicising

the event, but also providing extra exposure for artists. The first date's line-up will include hotly-tipped acts Izzy Bizu and Nick Brewer, with more artists TBC.

A limited number of free RADAR tickets are available to *Music Week* readers. Visit MusicWeek.com or email RADAR@intentmedia.co.uk for more information.

"We believe the quality of the artists and venue should help

establish RADAR as one of the UK music industry's favourite nights out - as well as a networking event in its own right," said *Music Week* publisher Dave Roberts.

Music Connex founder Jon Mansfield added: "Whilst there are many excellent live opportunities out there, there is yet to be a definitive music industry-backed showcase. We hope to provide the artists with

ILUVE | MUSICCONNEX | MusicWeek PRESENT

RADAR

really substantial support to help them achieve recognition."

Rachael Bee, MD of ILUVLIVE, added: "We are really excited about RADAR. Over nearly ten years of running ILUVLIVE, we have often come

across acts that we would have liked to support but didn't really fit in with our remit.

"It's going to be great to offer a broader range of talent support and to have the credibility of *Music Week* behind the event."

NEWS

EDITORIAL

Apple's tough treatment of HMV: who wins?



IT WASN'T SO LONG ago that HMV was the bully-boy of British entertainment commerce. The continued reluctance of today's indie music retailers to allow this once-king of the High Street to participate in their annual Record Store Day is a telling indication of just how recently Nipper the dog was violently clawing at the competition. He must have left some ugly scratch marks.

For the past few years, HMV has been like a lumbering, directionless ogre; still just about powerful enough to crush the feeble, but with a debilitating virus spreading throughout its gargantuan frame. Worse, it became grasping and short-termist - dressed in an attention-seeking shade of shocking pink.

Eventually, inevitably, it fell crashing to the pavement. If there were any tears over its demise, they were unquestionably nostalgic.

In complete contrast, there's been the growth of Apple. So accomplished, so slick, so flawless: so good. It's emerged more dominant than we could have ever contemplated, yet remained our buddy throughout; impenetrable, but somehow still immaculate.

This week, these fabled retail archetypes were shaken from their seemingly concrete foundations. The charming HMV app that dominated *Music Week's* last front page was wrenched off Apple's digital Store - leaving new HMV owners Hilco noisily bemused.

"Apple set into motion an unexpected industry story: plucky, honest British retailer stifled by embarrassed, overbearing US giant"

"Apple have politely asked us to remove the #hmvapp from the AppStore," Tweeted Hilco boss Paul McGowan on Friday night - crusading incredulity turned up to 11, but obviously rather enjoying the commotion of it all. "We have politely declined."

Music Week didn't get much comment out of Apple in the wake of the news, other than a subtle nod towards guideline 11.13 of its global development rules and regulations: "Apps using [in-app tech] to purchase physical goods or goods and services used outside of the application will be rejected."

In other words, HMV's app pushed its users to download music via HMV.com - outside Apple's approved environment. As any label can attest, if something's bought within Apple ecosystem, you pretty much automatically owe 30% of it to you-know-who, something HMV agilely managed to avoid - for a few days, at least.

Apple's assertive clampdown following this cheeky bypassing of its stipulations wasn't any kind of shock - the consequences were easily predictable. But I'm genuinely astonished that such an apparently flawless outfit approved the project in the first place.

It looks to me like Apple made a really elementary mistake, and rectified it with an iron fist. In doing so, it set into motion an unexpected industry fable: plucky, honest British retailer stifled by embarrassed, overbearing US giant. How times change.

Hilco's HMV will need a lot more than reputational readjustment in Apple's shadow to put right the digital mistakes of its past. But with 6,000 app downloads already clocked up on iOS rival Android in the UK alone - and no major alteration requests from Google - it's fast finding out who its mobile friends are.

Perhaps more significantly, 'new' HMV appears to be developing a real sense of character - one it's surprisingly easy to admire.

Tim Ingham,
Editor

Decca eyes Xmas No.1

CAN 11-YEAR-OLD CHOIRBOY TOPPLE X FACTOR SINGLE?

TALENT

■ BY TINA HART

Decca is quietly optimistic that its youngest new artist can give The X Factor a run for its money in the Official Singles Chart this Christmas.

Liverpudlian choirboy Jack Topping (*main picture*) is described as "the Gareth Bale of choristers, a once-in-a-generation talent" by Decca president Dickon Stainer.

Following a confident performance at the Classic Brit Awards earlier this month, 11-year-old Topping will release his debut album of sacred and secular repertoire, *Wonderful World*, on December 2.

This will be followed a week later by single *Tomorrow*, the popularity of which will be boosted by a sync with a major TV ad campaign for the Save The Children charity.

Rebecca Allen, UK GM of Decca Records, told *Music Week* that Topping is "the real deal".

"The Classic Brits moment was something very special," she said. "It had an impact on everyone in the hall that evening. We had the cream of UK media in attendance and his performance certainly helped us move forward with his campaign."

The Save The Children ad was arranged between Universal brand partnerships division Globe and ad agency Adam and Eve DDB. Track *Tomorrow* is published by Chappell Morris Ltd, Imagem Music and Charles Strouse.

"The work the charity does is incredible and to have Jack at the heart of their Christmas campaign is extremely powerful," added Allen. "Everyone who has seen the ad has not left the room without a tear in their eyes."

"Jack has already been marked as a frontrunner in the race to No.1. It would be a real life David & Goliath moment if Jack could take on The X Factor machine this Christmas."

As well as the annual X Factor winner's single, other Christmas No.1 contenders this year include tracks from Richard & Adam, Susan Boyle,



"Jack is a genuine and exceptional talent. There are tracks on his debut album that will work internationally and as we all know, a choirboy is not just for Christmas!"

REBECCA ALLEN, DECCA RECORDS UK

One Direction, JLS and Robbie Williams. Decca is understood to be close to securing live performances at major footballing fixtures in the next couple of months for Topping, as well as a several major appearances in his home city of Liverpool including The Festival of Remembrance.

In addition, he is due to tour in December, including an appearance at The Royal Albert Hall in London.

When questioned about the responsibility of working with such a young child star, Allen said: "Jack has a great team around him - a close family unit who provide stability and a strong management team."

"Decca take the responsibility of Jack very seriously and each step of our campaign has been carefully thought out."

She added: "Jack has the world at his feet. Aled Jones has had an incredible career since he launched as a choirboy and it is totally up to Jack and his family to decide where his long-term

aspirations lie."

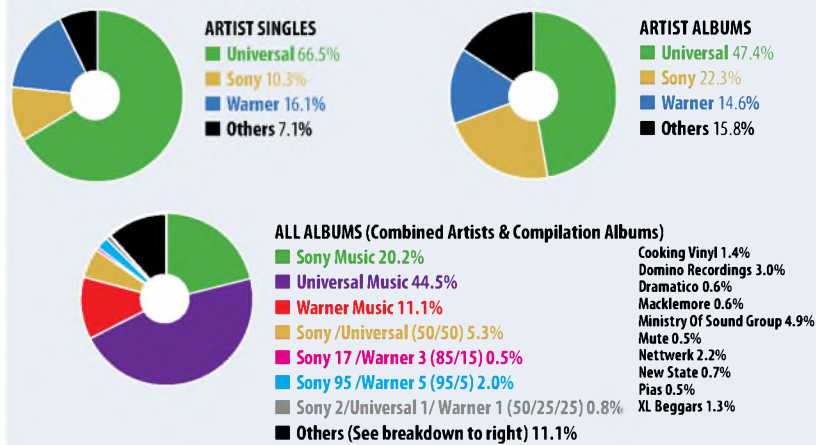
A recent trip to South Africa on behalf of Save The Children came with his parents' full support, she said: "It was agreed that this trip would play an important part in his journey. We don't expose Jack personally to social media and he's been given media training to help him with all areas of media."

Topping told *Music Week* that he was inspired by singers including Alfie Boe and Westlife. "The label, the producers and my manager suggested most of the tracks for my album but I really like all of them," he added. "My favourite is *You'll Never Walk Alone*."

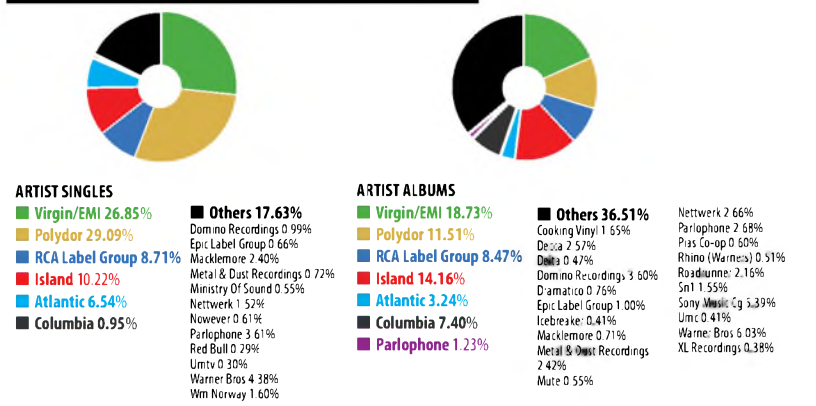
Commented Allen: "As a label we have to feel confident about Jack this Autumn - we are incredibly proud of him, and the album. He is a genuine and exceptional talent that comes from a very normal background. There are tracks on the album that will work internationally and as we all know, a choirboy is not just for Christmas!"

MARKET SHARES

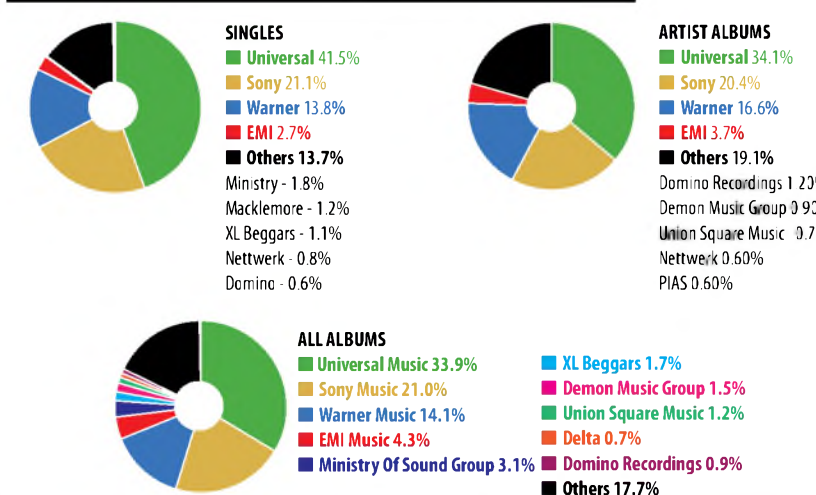
WEEK 42: TOP 75 SHARE BY CORPORATE GROUP



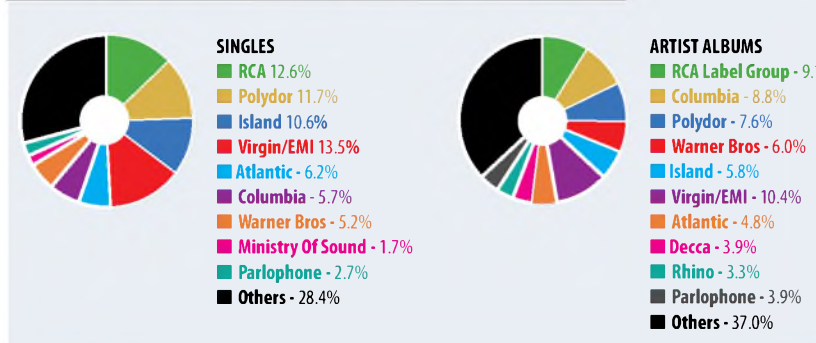
WEEK 42: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP

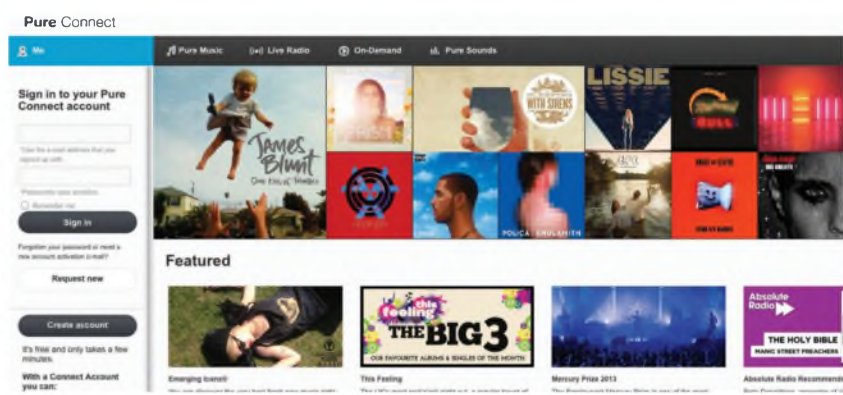


YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



DIGITAL PLATFORM AND JONGO SPEAKER COMBO TO APPEAR IN BEST BUY, WALMART

UK-based Pure music service lands in US



DIGITAL

BY TOM PAKINKIS

UK company Pure has hailed the arrival of its Pure Connect on-demand music service in the US - with major retail backing from Walmart, Best Buy and Amazon already secured.

Pure Connect is supported by major and independent music labels including Sony, Universal and Warner. It arrives in the US in combination with Pure's Jongo wireless multi-room speaker system.

The platform offers users free access to live and on-demand radio content as well as their own music collection - plus a subscription music service enabling millions of tracks to be streamed throughout their home with the option to listen offline.

SONOS rival Jongo can be controlled via both iOS and Android smartphones and tablets, while Pure Connect can also be enjoyed through PCs.

The company launches Stateside with the increase of smartphone and tablet ownership in the territory in mind.

"More than half of US consumers surveyed indicated they would be likely to buy a product like Jongo and engage with streaming digital music, but currently internet radio and on-demand music services represent a relatively small proportion of total US radio listening," said director of marketing at Pure, Nick Hucker.

"This leaves a huge audience who want to try streaming but haven't found the right product or service.

"We've developed Jongo and Pure Connect to work seamlessly together to cater for this mainstream audience and the way people want to listen to music now."

As a company, Pure anticipates that wi-fi multiroom speakers will be "the next big thing" in consumer audio and will eclipse the speaker dock market.

According to Futuresource Consulting data, the global market for wireless speakers is expected to reach 18.5 million units by



"Pure has addressed the need to effortlessly stream personal music collections in a way that no-one else has so far"
NICK HUCKER, PURE

2017 compared to a speaker dock market of 16.7 million units.

The Pure Connect music service comes with three subscription tiers: Pure Connect Green is a free tier that allows access to 20,000 internet radio stations and 200,000 pieces of on-demand radio content, plus the user's own digital music collection, while Pure Connect Violet costs \$9.99 a month and adds offline listening via downloaded playlists.

Pure Connect Blue, however, provides an unlimited streaming service and access to a user's own digital music but is only available to Jongo device owners for a cost of \$4.99 a month. Hucker hopes that the bundling of a streaming service with a physical speaker will help simplify digital music for casual consumers.

"Digital music consumption is at a tipping point and mainstream consumers are starting to embrace streaming," said Hucker. "These music fans are looking for an effortless way to stream their music collection and Pure has addressed this in a way that no one else has so far.

"Pure Connect and Jongo integrates live radio - which is consumed by over 240 million adults in the US, and the single greatest way for consumers to discover new music - millions of streamable tracks, and your own digital music collection, which is significant as digital files have now surpassed the CD, vinyl or cassette combined as a more common means of listening to audio.

"The integration of all this content with Pure's Jongo multiroom speaker system adds up to the killer combination that consumers need to propel them into the wireless streaming age."

NEWS

NEWS IN BRIEF

■ **APPLE:** HMV has confirmed that the iOS version of its new digital music app, which was released last Thursday (October 17), has been temporarily removed from Apple's App Store. The HMV app allows users to purchase tracks and albums from the retailer and download them straight into iTunes on their mobile device.

■ **BMG:** BMG will now represent all of Robbie Williams' songs dating back to his first Take That writing credits, having signed a deal with the singer's own publishing company Farrell Music Ltd. The deal encompasses Williams' songs up to his new album Swings Both Ways, which will be released on November 18.

■ **RICHARD AND ADAM:** Former Britain's Got Talent contestants Richard and Adam Johnson have entered the race for the 2013 Christmas No.1 single as William Hill's odds have tipped them at 8/1. The rankings put them in place as a Top 3 favourite to achieve the feat.

■ **MOBO AWARDS:** Laura Mvula and Naughty Boy were the big winners at this year's MOBO Awards ceremony. Taking place at the new SECC Arena in Glasgow on Saturday, October 19, Mvula took home best female act and best RnB/soul act. Naughty Boy's single La La La featuring Sam Smith won best song and best video. Others honoured included Wiley, Tinie Tempah, Fuse ODG and Rudimental.

■ **TWITTER:** Twitter is reportedly considering terminating its #Music mobile app six months after its launch, due to "abysmal" download numbers and product engagement.

■ **THE SUN:** Following the announcement of Gordon Smart's departure as editor of The Sun's Bizarre column, Lia Nicholls and Jennifer O'Brien have been named his joint successors. Previously deputy editor of the section, Nicholls will share the role with O'Brien - former showbiz editor and columnist for The Irish Sun.

■ **BAUER:** Bauer Media has announced further changes to the senior team of its Place portfolio of radio stations. Cath Ellington has been promoted to the newly created role of group commercial director, Place, Northern England and Scotland. Steve King also takes up a new position as business development director for Bauer Radio.

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TRADE EXECS DISCUSS GROWING VENUE POWER OF PROMOTING GIANT AEG's London dominance debated

LIVE

■ BY RHIAN JONES

Senior live music industry execs say they aren't concerned over AEG's ever-expanding portfolio of London venues after the promoter's application to run Wembley Arena was formally approved by the Competition Commission in September.

The promoter also operates London's O2 Arena, as well as jointly owning the newly-refurbished Eventim Hammersmith Apollo with CTS Eventim. In addition, it has secured the Hyde Park tender for the next five years.

Speaking at the Live UK Summit in London last Thursday (October 17), a panel of live execs applauded the promoter for its investment in the sector and said it presented a challenge for rivals Live Nation and AMG to "step up to the plate."

Troxy events manager Atif Malik said: "I run an independent venue and I think it's really good for London that AEG has gone out, spent the money, invested the time and effort and got all these venues under their wing."

Head of music and new events at Wembley Stadium, Jim Frayling told the crowd that AEG had the "opportunity to be



[L-R] Jim Frayling (Wembley Arena), Anton Lockwood (DHP Family), Atif Malik (Troxy), Noel Edwards (CrowdSurge), Carl Bathgate (Academy Music Group), Tony Moore (The Bedford) and Rebecca King (The O2)

"We've already demonstrated what London stands to gain from [AEG's investment] with the Eventim Apollo. As long as AEG keeps spending money on some of the phenomenal venues that the capital offers, that has to be a good thing" REBECCA KING, THE O2 ARENA

an evil overlord" in terms of abusing its venue power in a promoter capacity - but as long as they "carry on behaving as they do now," there "won't be an issue".

General manager of London's O2 Arena Rebecca King said that the recent £4m Eventim Apollo renovation is an example of what's to come.

"AEG has demonstrated a clear and undeniable ability to run the world's most popular, and busiest venue [the O2] and I think we do that extremely well," she explained. "We've already demonstrated what London

stands to gain from this with the Eventim Apollo. We're very excited now we've got Wembley Arena in the portfolio, so it's a phenomenal opportunity for us to do what we do best.

"As long as AEG keeps opening the chequebook and spending money on some of these phenomenal venues that the capital offers - that has to be a good thing."

Frayling pointed out that, in terms of a venue owner working with a promoter, AEG counted Live Nation as its "biggest customer" in the UK - even though the pair are heated rivals

in terms of their respective promotions businesses.

Frayling said that with "more venues, promoters and choice" in the UK, AEG is unlikely to be able to mirror the stranglehold of Live Nation in the US - where the company is dominant in terms of large venue ownership, promotion and ticketing.

"My relationship with Live Nation is phenomenal," said King, "They produce 50% of the music content that goes into The O2 Arena and long may that continue with Wembley Arena.

"But let's not forget there are other venues that [AEG] don't run. The Royal Albert Hall and Alexandra Palace are two examples - we haven't quite got the whole market."

AEG won the 15-year contract to run Wembley Arena alongside venue owner Quintain Estates & Development PLC.

UK ticket market 'imperfect and fragmented'

The UK's live music market is suffering from live promoters competing for the best 'kickback' fee from a growing number of ticketing companies, according to a panel of leading live executives.

Speaking at last week's Live UK Summit on Thursday, October 17, director of The Ticket Factory Will Quekett said that promoters "like the power to be able to shift tickets around to where they are going to get the best kickback from the ticket agents".

Eventim MD Rob Edwards said this leads to a "fragmented and imperfect" ticketing industry. Comparing the scene to that of the rest of Europe, Edwards said there is a "significant difference"



[L-R] Roger Edwards, Will Quekett (The Ticket Factory), Noel Edwards (CrowdSurge), Andrew Parsons (Ticketmaster) and Rob Edwards (Eventim)

in the number of parties selling tickets, which leads to fans potentially losing out on nabbing tickets for their favourite events.

"For the most part in Europe when a customer wants to buy the best available ticket they are buying [it] from a single inventory source," he said. "In

the UK customers are buying the best ticket from one of fifteen different ticket agents - who knows whether it's the best available. In most cases it's not."

Quekett agreed that this spread of outlets made the buying process confusing for the customer. However, the current

market offers "choice and healthy competition" said Ticketmaster's VP of sales Andrew Parsons.

In answer to the question on whether more could be done to make the ticket-buying process fairer for the gig-goer, Parsons said the main priority is making sure the ticket used to gain access to an event is valid.

Titled The Dynamic Ticket, the rest of the session focused on the 'constant evolution' of primary ticketing technology. Developments such as crowdsourcing and promoters using self-service ticketing portals were highlighted as an "interesting illustration" of the way ticketing is changing rapidly.

CLIFF RICHARD

THE FABULOUS ROCK 'N' ROLL SONGBOOK

100



CLIFF RICHARD'S 100TH ALBUM

CLIFF RETURNS TO HIS ROCKIN' ROOTS FOR HIS 100TH ALBUM
INCLUDES ROCK 'N' ROLL CLASSICS

JOHNNY B. GOODE * RIP IT UP * WAKE UP LITTLE SUSIE * DREAM LOVER
AND MANY MORE

OUT 11TH NOVEMBER

RHINO

MusicWeek The Playlist

10 tracks you need to hear...



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



STORNOWAY
Farewell Appalachia (4AD)
(single, November 11)
Contact: Ritu Morton, Six07
ritu@six07press.com



MONSIEUR ADI
What's Going On?
(feat. A*M*E)
(Relentless/Karma Artists)
(single, November 17)
Contact: Matt Learmouth, Alchemy PR
matt@alchemypr.com



TINIE TEMPAH
Demonstration (Parlophone)
(album, November 4)
Contact: Paul Guimaraes, Parlophone
paul.guimaraes@parlophonemusic.com



DAN CROLL
Home (Turnfirst / Decca)
(single, November 25)
Contact: Julie Smith, Stoked PR
julie@stokedpr.com



LONELY THE BRAVE
Backroads (Hassle)
(single, out now)
Contact: Ed Fenwick, Trail Of Press
ed@trailofpress.co.uk



CHARLOTTE OC
Colour Of My Heart (Unsigned)
(single, out now)
Contact: Ben Mawson, TAP Management
ben@tapgmt.com



CHUCKIE
Skydive ft. Maida (Atlantic)
(single, 25 November)
Contact: Ashley Townley, Atlantic
ashley.townley@atlanticrecords.co.uk



GOSSLING
Harvest Of Gold (Dew Process)
(single, November 1)
Contact: Jon Lawrence, Alt-Stoked
jon@stokedpr.com



JESSIE J
Thunder (Island)
(single, December 9)
Contact: Emma Philpott, Purple
emma@purplepr.com

DATA DIGEST

SALES STATISTICS



CHART WEEK 42 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,849,724	1,071,896	275,697	1,347,593
PREVIOUS WEEK	3,078,324	1,055,678	273,634	1,329,312
% CHANGE	-7.4%	+1.5%	+0.8%	+1.4%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	140,115,927	49,448,023	14,434,181	63,882,204
PREVIOUS YEAR	140,365,897	52,888,861	13,183,292	66,072,153
% CHANGE	-0.2%	-6.5%	+9.5%	-3.3%

APPOINTMENT TO VIEW



PIERS MORGAN'S LIFE STORIES: PETE WATERMAN

Friday, October 25 - ITV, 9pm - 10pm
The record producer discusses his success in the music industry, revealing that, in spite of helping to launch the pop careers of Kylie Minogue, Rick Astley and Jason Donovan, he didn't learn to read and write until his thirties.

THE JONATHAN ROSS SHOW

Saturday, October 26 - ITV, 10pm - 11pm
Nicole Scherzinger, Gary Barlow and Louis Walsh take time out from The X Factor live studio rounds to chat with the host. Also dropping by is supermodel Naomi Campbell and writer and actor Stephen Merchant. Laura Mvula provides the music.

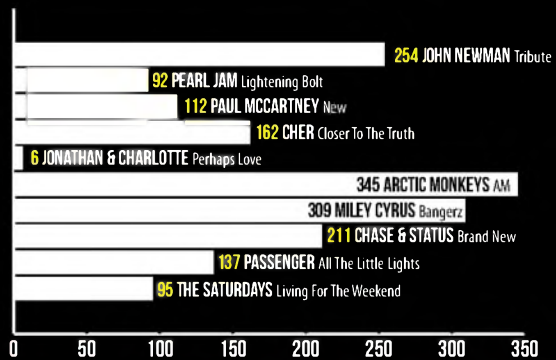
MERCURY MUSIC PRIZE AWARDS SHOW

Thursday, October 31 - C4, 11.05pm - 12.30am
Coverage of the annual music ceremony from The Roundhouse in London, hosted by Lauren Laverne and Nick Grimshaw. Featuring performances by all shortlisted artists and the announcement of the winner.

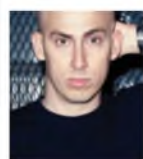
PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON OCTOBER 21 2013



shazam TAGGED



The latest most popular Shazam new release chart:

- 1 STORM QUEEN
Look Right Through
- 2 MARTIN GARRIX
Animals
- 3 TINIE TEMPAH
Children Of The Sun
- 4 BASTILLE
Of The Night
- 5 DISCLOSURE
Help Me Lose My Mind

BPI SALES AWARDS: WEEK ENDING OCTOBER 20

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
ARCTIC MONKEYS AM (ALBUM) <i>Platinum</i>
PASSENGER ALL THE LITTLE LIGHTS (ALBUM) <i>Platinum</i>
ANGIE STONE BLACK DIAMOND (ALBUM) <i>Gold</i>
DRAKE NOTHING WAS THE SAME (ALBUM) <i>Gold</i>
VARIOUS ARTISTS NOW THAT'S WHAT I CALL R&B (ALBUM) <i>Gold</i>
JAHMENE DOUGLAS LOVE NEVER FAILS (ALBUM) <i>Silver</i>
SEASICK STEVE WALKIN' MAN - THE BEST OF (ALBUM) <i>Silver</i>
T-REX ELECTRIC WARRIOR (ALBUM) <i>Silver</i>
ONEREPUBLIC COUNTING STARS (SINGLE) <i>Gold</i>
MACKLEMORE/LEWIS/LAMBERT SAME LOVE (SINGLE) <i>Silver</i>



Key
SINGLES★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000)
ALBUMS★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000)



The British Recorded Music Industry

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GIGS OF THE WEEK

LONDON



Who: Everything Everything
Where: The Forum, London
When: October 25

Why: Playing their biggest headlining dates so far, the Manchester band will be joined by All We Are and Dutch Uncles. Their debut album *Arc* was released in January.

SALFORD



Who: Bryan Ferry
Where: The Lowry, Salford
When: October 25
Why: The musical icon will perform a selection of songs to celebrate 40 years in the industry. He will be joined by both his usual band and The Bryan Ferry Orchestra.

NEWCASTLE



Who: Bring Me The Horizon
Where: O2 Academy, Newcastle
When: October 31

Why: Joined by Pierce The Veil and Sights And Sounds, the Sheffield metalcore band play the second date of an eight-date UK academy tour.

INK SPOTS

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

On the front of this month's *Metal Hammer* magazine is **Metallica** discussing their new film, festival,



record label and next album. Dom Lawson finds "the four horsemen" in China for the first time after selling out the Mercedes-Benz Arena in Shanghai.

Inside, **AI Jourgensen's** life experiences "were almost too debauched to print" and include being "clinically dead," meeting aliens ("they weren't assholes, they just wanted to get some information") and setting a bus on fire.

Elsewhere, the first album **Bill Bailey** had sex to is David Bowie's *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*. "I still get a big, silly grin on my face when it gets to *Moonage Daydream*" he explains (the third track, in case you were wondering).

In the reviews pages, **Korn's** *Paradigm Shift* gets eight out of ten from Amit Sharma. The album is a return to form for a band that are "light years ahead of their contemporaries". Tom Doyle is less impressed with *Science Of Sleep* from **Exhaust**. The 10 tracks are "recycled" and "rarely push beyond the path of least resistance," he says.



THE MAGIC NUMBERS

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

56

Countries in which Pearl Jam's latest album *Lightning Bolt* has debuted at No.1 on iTunes. Reaching No.2 in the UK charts means it's the band's best UK chart performance to date

£8m

Valuation for Jamal Edwards' YouTube channel SB.TV as it brings on board its first private equity backer Miroma Ventures. The investment will develop SB.TV into e-commerce and onto mobile platforms

55

Years after opening at 52nd Street, historic New York venue Roseland Ballroom is to close in April, according to sources. The venue was originally located on 51st street - where it dates back as far as 1919

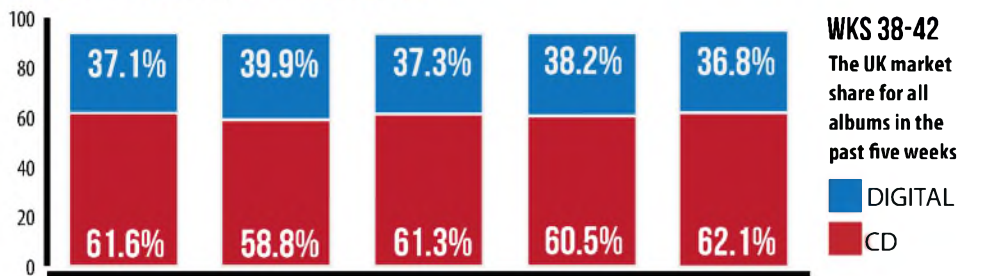
20th

CJ Mag Top 100 DJs poll has been won by 25-year-old Dutch DJ/producer Hardwell

4,000

People have signed a petition against a campaign to name a street corner after the late Notorious B.I.G. in Brooklyn. Local residents oppose the rapper's criminal history, offensive song lyrics and hefty "physical appearance"

DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending October 22

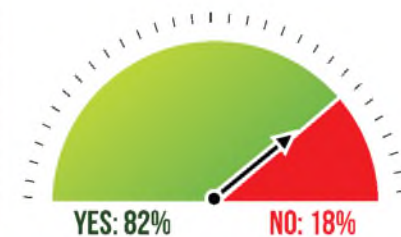
- 01** Charlotte Church slams 'juvenile male-dominated' music industry *Tuesday, October 15*
- 02** Apple removes HMV music app from App Store *Monday, October 21*
- 03** BMI Awards 2013: All the winners *Wednesday, October 16*
- 04** Microsoft: 'Labels and publishers have a huge opportunity in video games' *Wednesday, October 16*
- 05** First-ever YouTube Awards nominations revealed *Tuesday, October 22*

MUSIC WEEK POLL

This week we asked...

Do you agree with the Charlotte Church comments on the music industry's "juvenile perspective on gender and sexuality"?

Vote at www.musicweek.com



LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@NiallMDoherty Just seen via @jamesjammcmahon that Metal Hammer is 250 issues old. My dad was the launch editor: if anyone sees him, tell him nice one. *(Niall Doherty, Q Magazine) Tuesday, October 15*

@DanielleSenior So proud and honoured to be part of the @365artists roster! Tonight we are up got an award at the @bmi awards! *(Danielle Senior, singer/songwriter) Tuesday, October 15*

@liz_buckley Catalogue number zero one seven is Gil Scott-Heron. I think our marketing department hired a bingo caller. *(Liz Buckley, Ace Records) Wednesday, October 16*

@edd_b I'd like newsletters from cinemas to contain a YouTube playlist to all the trailers of films on that week. *(Edd Blower, Columbia Records UK) Wednesday, October 16*

@Laurieleeaboutet Just walked through the office with my dress tucked into my tights. no biggie. *(Laurie Lee, Virgin EMI) Wednesday, October 16*

@bsmrocks Old guy walking into Oxford Beer Festival says "I ain't been here in hours." Whatever you're doing this weekend, he's doing it better *(Big Scary Monsters) Friday, October 18*

TWEET OF THE WEEK

@ajhalls1 Never pack a bag while half-cut. In Glasgow for the @MOBOAwards and managed to forget to pack a single pair of pants. Brilliant. *(Andy Halls, The Sun) Saturday, October 19*

@jimmynapes A song I co-wrote won best song at the @MOBOAwards last night. Big up @NaughtyBoyMusic for his success and @samsmithworld for the shout out. *(Jimmy Napes, songwriter) Sunday, October 20*

@EmmaJayMarsh It's amazing the amount of people that can't differentiate between 'producer' and 'DJ' *(Emma Marsh, Spira./Twist Management) Sunday, October 2*

@Bur01 Congratulations to #LauraMvula who won two Mobo Awards last night - what a year she is having! *(Paul Bursche, Sony Music UK) Monday, October 21*

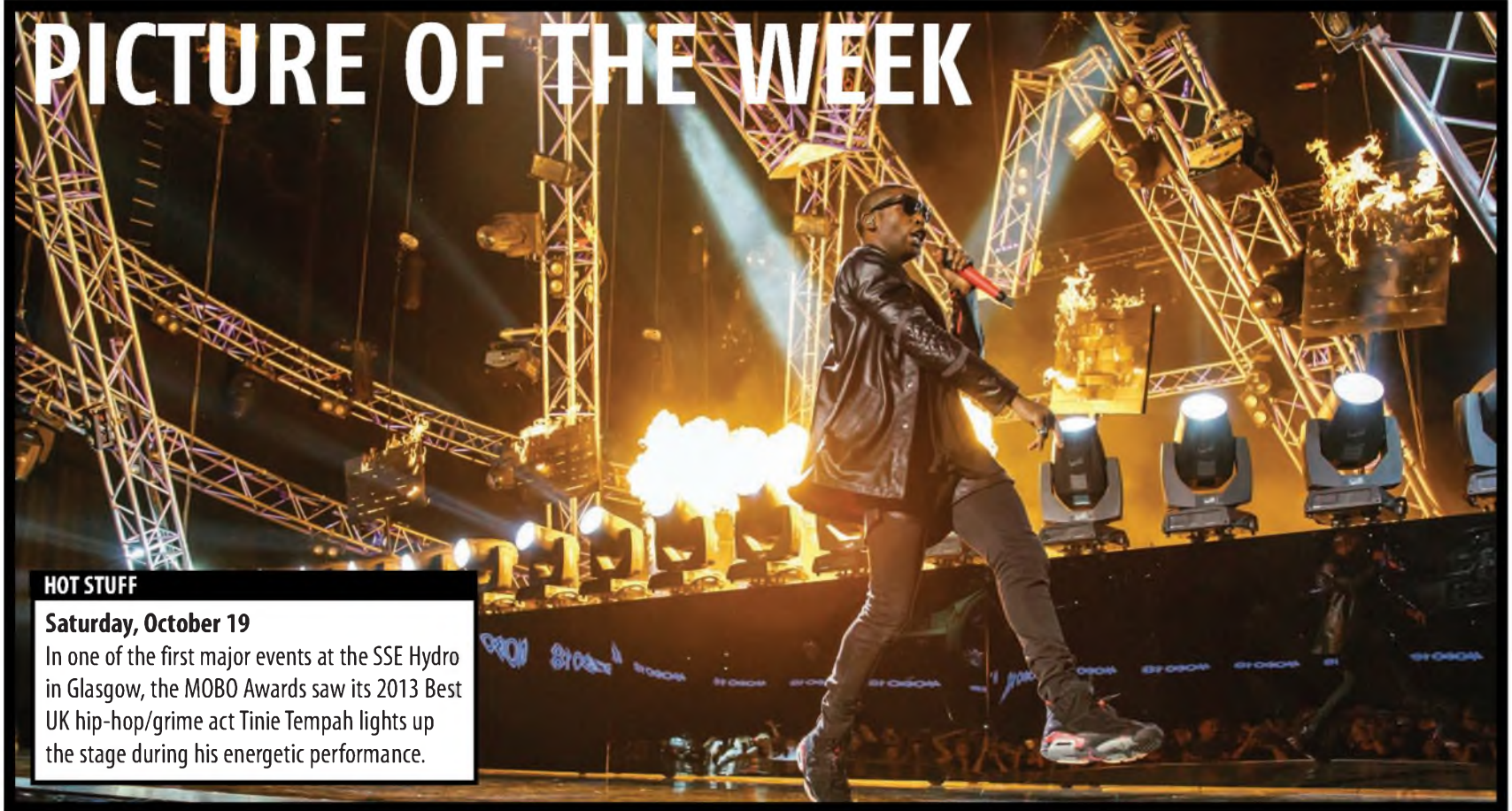
@stefanatical Spent the morning in interviews. I've been asking the candidates what line up of Sugababes they consider to be the best. *(Stefan Ferguson, Warner Music UK) Monday, October 21*

@_emmalinn_ Loving @BBCPlaylister but find I'm adding pretty much every song that @nemonemetaxas plays on @BBC6Music - can't keep up! #music *(Emma Eriksson, Jeff Wayne Music) Monday, October 21*

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

DATA DIGEST

PHOTO CREDIT: DANNY NORTH PHOTOGRAPHY



HOT STUFF

Saturday, October 19

In one of the first major events at the SSE Hydro in Glasgow, the MOBO Awards saw its 2013 Best UK hip-hop/grime act Tinie Tempah lights up the stage during his energetic performance.

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



ALEX CULL NOTION MAGAZINE AND THE LINE OF BEST FIT

Wolf Alice ● Blush (Chess Club Records)

Wolf Alice have well and truly kicked me for six in 2013. Sure, a lot of bands have peddled fuzzy guitars and snotty attitudes, but these guys do it with such a sense of razor-sharp wit that it's hard not to sit up and take notice. It's tough not to blush a little too.



ROLAND MONGER LISTEN WITH MONGER

Poeticat ● Kind Words Soft Kill (Self-released)

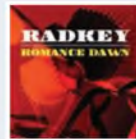
London collective Poeticat won't be for everyone but if the idea of Kate Nash and Lush collaborating with Tricky and Ghostpoet get your juices flowing, then you might just love them. Definitely original, certainly genre-defying and undoubtedly the kind of thing John Peel would have loved.



LISA WRIGHT NME

Radkey ● Romance Dawn (Little Man Records)

Three brothers Radkey really know how to deliver some heavy, dangerous thrills. Romance Dawn is all baritone vocals, dense drum thuds and free-wheelin', punk-thrashin' chorus, complete with a hefty dose of rock god guitar riffs. Excellent stuff.



CHARLIE ASHCROFT AMAZING RADIO

Pale Grey ● Seaside (JauneOrange)

Belgian band Pale Grey have managed to capture the end-of-summer mood perfectly with Seaside. This leadsingle from the quartet's debut album Best Friends is a fairly stripped-back, finger-picked affair for the most part, but it benefits from having occasional flourishes of brass and piano amongst the group harmonies.



SYNC STORY

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



- Artist Metis featuring Aynzli Jones
- Track All In
- Composer Produced by Misty Dubs / James Reynolds / IAM One
- Publisher Zagazow
- Label Warner Music Group
- Client Coke Zero
- Campaign A Step From Zero
- Usage Global deal. Unlimited usage across TV, radio, cinema, online platforms
- Key execs Jonathan Mildenhall, Danielle Henry, Zoe Stainsby – Coca Cola. Eric Sheinkop, Joshua Burke – MusicDealers

All In was a bespoke composition created for Coke Zero as part of a global campaign centered around the tale of a street dancer from America (Knucklehead) in pursuit of his passion to dance professionally. The commercial aired first in Mexico, where the song generated significant online and radio buzz, consistently placing in the Top 10 most Shazam'd tracks throughout the territory. Subsequent TV commercials have been run in Australia, South Africa, and Norway, with future roll-outs continuing on a country-by-country basis.

Metis and Aynzli Jones recorded the song in James Reynolds' West London studio. Both are currently at work on their debut albums. Joshua Burke, VP, global account director, Music Dealers said: "It was quickly evident that Metis and Aynzli were the perfect pick [for this sync]. We needed to deliver an artist and song that truly embodied the spirit of the Make it Possible campaign and this is what Metis brought to the table. He was hungry, confident and focussing all of his energy on his music and the success of his career. His ability to imprint this dedication and spirit on the track was remarkable. Along with Aynzli's powerful vocal performance, this song became very special."

Zoe Stainsby, global music marketing manager, The Coca-Cola Company added: "The first time we heard All In we knew it was the right song for the commercial. The lyrics had such an inspirational message and Jihan's personal story also lent credibility to the campaign. We're thrilled for Jihan and Aynzli that the track is now getting the commercial release it deserves."

SIGNS O' THE TIMES



Left to right: Danny Strick (co-president US, Sony/ATV Music Publishing), Emin, Martin Bandier (chairman and CEO, Sony/ATV Music Publishing)

Russian singer/songwriter Emin signed two deals in a week - a worldwide music publishing deal with industry **Sony/ATV** who will head up administrating his songwriting in the digital, recording and advertising arenas. Two days later Emin inked a label/distribution and marketing deal with Warner/ADA. Already signed to Warner Music in Russia, Warner will now represent him in territories around the globe - introducing his music to a worldwide audience.

Spirit Music Group has

signed composer and producer **Neil Davidge** to a global multi-year co-publishing agreement, ex-Australia and New Zealand. Through the deal, Spirit will provide a wide range of creative services for Davidge's entire back catalogue as well as marketing and promotion for his debut solo album and future work. Davidge co-wrote and co-produced Massive Attack's album Mezzanine and is also the composer of a range of film scores including Clash Of The Titans and Push.

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

ticketmaster®



ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	GARY BARLOW	11	BASTILLE
2	ONE DIRECTION	12	JAY Z
3	JUSTIN TIMBERLAKE	13	ELBOW
4	JAMES ARTHUR	14	PAUL WELLER
5	NITRO CIRCUS	15	ARCTIC MONKEYS
6	MICHAEL BUBLE	16	ELLIE GOULDING
7	BRUNO MARS	17	JAKE BUGG
8	JASON DERULO	18	M PEOPLE
9	THE WANTED	19	CHASE & STATUS
10	TAYLOR SWIFT	20	JLS

TICKETWEB UK

POS	EVENT	POS	EVENT
1	QUEEN EXTRAVAGANZA	11	HAPPY MONDAYS
2	JOHN NEWMAN	12	LLOYD COLE
3	THE CAT EMPIRE	13	GARY NUMAN
4	ANNIE MAC	14	THE POGUES
5	MR SCRUFF	15	CLUB NME
6	LONDON GRAMMAR	16	KNIFE PARTY
7	SUB FOCUS	17	THE 1975
8	ONEREPUBLIC	18	EDITORS
9	ME FIRST AND THE GIMME GIMMES	19	STATUS QUO
10	RAM	20	BOOMTOWN RATS

ON THE RADAR VANCE JOY

With single Riptide reaching No.1 on Hype Machine (following his appearance at SXSW in March) and three sold out UK shows earlier this month (two in London and one in Manchester), Australian singer/songwriter Vance Joy is carving out a decent international profile. Having Radio 1's Fearnie Cotton as a champion certainly helps too.

The 25-year-old hailing from Melbourne, real name James Keogh, has already achieved an 11-week No.1 stint in his home country as well as double platinum status. Now he's set to release his EP, God Loves You

When You're Dancing, in the UK next month through Infectious Music – the label home to alt-J, Temper Trap and Local Natives.

Describing his sound to *Music Week*, the Aussie football-player-turned-guitarist said: "It's pretty acoustic and I care about the lyrics. It's just me and the guitar.

"Aged 14, I picked up the guitar and started playing covers, then tried songwriting. I wrote a lot of crap songs early days, but the more you try, the better you get."

Speaking of the success of breakthrough track Riptide, he added: "It's been good to have a

song like Riptide in my pocket because it's very accessible and opens the door. The way it operates, it just gets stuck in your head.

People listen to it then hopefully listen to other songs - which I'm equally as proud of."

His musical influences include Ben Folds, Johnny Flynn, and "all the stuff [his] parents used to play in the car" such as Australian folk singer Paul Kelly and Sydney band The Whitlams, all of whom he said "formed a backdrop which I draw upon in some way."



Joy recently toured with Tom Odell in the US and has also supported Ben Howard, Lissie and Of Monsters of Men on their live jaunts.

Of his recent mini UK headline tour he said: "When playing solo, it's good to get an engaged crowd. There was a great atmosphere in the small venues in London. I'd like to play an

ESSENTIAL INFO

RELEASES (UK)

2013
Oct 8
 Single: Riptide
Nov 25
 EP: God Loves You When You're Dancing

LABEL Infectious Music

MANAGEMENT Unified

intimate show where people can sit down at tables. I want to go to that extra bit of effort to make it a unique experience."

Now his tour is complete. Joy is recording a new album for Atlantic Records in America with The Lumineers producer Ryan Hadlock.

HE SAID / SHE SAID

“There's a lack of... soul on Radio 1. Radio stations literally go outside their building and ask people walking by, "If I played you this song, what would you think?" Don't ask the man on the street! He's a c***! That's why he's the man on the street, not the man in the expensive restaurant eating f***ing mini sausages.”



Noel Gallagher, chowing down on mini-sausages in a posh restaurant, airs his views to Danny Wallace for GQ about the radio station that his music's been deemed 'too old' to appear on

TAKE A BOW TEAM GOLDFRAPP



THE LOWDOWN

Album: Tales Of Us
 Highest chart position: No.4

Label: Mute

Publisher: Warner/Chappell

Chairman: Daniel Miller

MD: Shirin Foroutan

A&R: Daniel Miller / Dean Wengrow

Manager: Fascination Management

Legal: Gavin Maude, Russells

Agent: David Levy, WME

Marketing: Anthony McGee, Mute

National press:

William Rice, Purple PR

Regional press:

Rob Kerford, Sonic PR

Online press:

Alice French, Purple PR

National radio:

Caroline Poulton, Nicki Kefalas, John Kelly, Out Promotions

Regional radio:

Steve Tandy, Copmedia

TV:

Caroline Poulton, Nicki Kefalas, John Kelly, Out Promotions

THE BIG INTERVIEW JOHN LYDON

'MY INDEPENDENCE WORKED AGAINST ME'

The Sex Pistols and PiL frontman discusses his history with the industry - as he picks up a coveted BMI Award



TALENT

■ BY PAUL WILLIAMS

John Lydon may have mellowed a bit, but Rock and Roll Hall of Fame organisers in the States discovered a few years back he could still deliver a diatribe of filth and fury when provoked.

After they tried to induct the former Rotten and his Sex Pistol colleagues into their circle, he fired off a hand-written fax to them, explaining in no uncertain terms their hall of fame was "a piss stain" and their museum "urine in wine".

"We're not coming. We're not your monkeys," the fax screamed as he ripped into them for attempting to charge \$25,000 for a table or \$15,000 "to squeak up in the gallery".

Anyone who saw Lydon in the company of US rights organisation BMI at its annual London gatherings last week might have thought they were casting their eyes on an altogether different chap. The man who three-and-a-half decades ago reportedly had Middle Englanders behind their twitching net curtains fearing for their safety was all humble and emotional as he was introduced by BMI's top suit Del Bryant and then explained why he was so chuffed to be getting an Icon Award for songwriting from the society.

"I do none of it," he said about awards events. "I can hardly bear it. I'm just the shyest bloke you could ever know. I can't handle it. It's hard. I've been working for now - what - 35 years. No one has ever given me a compliment. I've always been seen as the problem. I don't think I am. I think I'm part of the solution."

"They understand what it is that I do, that I don't tell a lie and I write. It's the whole truth and nothing but"

JOHN LYDON ON BMI MAKING HIM AN ICON

But in case you thought the old Lydon had really disappeared he did manage to call Bryant 'Del Boy' throughout the proceedings - and when the BMI president said he was going to tell him what the award inscription said he interjected with the suggestion that he might just read "cunt".

In an interview later with Music Week the punk legend takes up the theme again about why this particular award means so much to him, noting that - unlike other ones he has been offered over the years and refused - it comes from a songwriter's point of view.

"That's what I do," says Lydon who gave a demonstration of his art at the US society's London dinner and awards with a brief rendition of the Sex Pistols' EMI with an appropriate lyric change to "B-M-I" - but lacking the original's venom. "They understand what it is I do, that I don't tell a lie and I write. It's the whole truth and nothing but. I've been given a wonderful opportunity in my life. From day one in the Sex Pistols onwards it's always been the truth.

"I grew up reading and writing. I could read and write at four; my mother taught me. What do I love about books? I love the writer telling me the truth from their point of view. This is how we learn. This is how we should be: transparent to each other, warts and all. This is how I write with that kind of sensibility. This is a boy who lost his memory at



seven and had to look at himself.”

For much of the public their most recent sightings of Lydon would have been the likes of a brief appearance in ITV's *I'm A Celebrity* and more recently him being the unlikely star of a TV ad for Country Life Butter. Of course, that sparked cries of “sell out”, but when has he ever taken notice of what the critics think? And, besides, the ad ended up given him the financial foundations to relaunch Public Image Ltd, the band that followed the Sex Pistols.

“It worked out that way,” he says of the commercial raising money to revive the group. “It wasn't done for that. That was done because Rambo my best mate since 11 [and now manager] goes, ‘This'll be a laugh.’ I didn't think it would ever work, didn't think there would be any money in it. There wasn't great money. I'll be blatant with you there. Again there are always rip-offs, but it was enough to get some money put against the record company debt and that opened some really interesting novel ideas about booking the rehearsal and ringing up some proper people I've worked with in PiL over the years and that's Lu, Bruce and we needed a bass player that wasn't going to charge an extravagant, over-the-top price.”

He recalls when he originally started PiL, having unceremoniously quit the Pistols at the end of their ill-fated US tour in 1978, he had always wanted it to be “an equal opportunities thing”. But according to him: “I already had a reputation going on and the new band members they just wanted me to pay for everything and that more or less bankrupted me. These cheeky mother fuckers are out there to this day bad mouthing me but haven't put a penny into PiL.”

PiL's return album, *This is PiL*, came out in May 2012 and was released on the band's own PiL Official label, giving him the kind of independence he could never have achieved in all the years at Virgin Records, firstly with the Sex Pistols, then PiL and his own solo projects.

“Well, I've always claimed independence, but that sense of independence I had worked against

me,” he says. “The record companies went very negative with that, yet signed endless bands - Smashing Pumpkins - that would imitate the formats I was setting. It was heart-breaking to have to endure that and then the press out there were given a field day to slag me off because I had no record company support. So when I got into the Pistols I got the Rupert Murdoch shit. Then I start PiL and I get no record company support, music press vendetta nonsense. But it's made me what I am so I am very beautifully grateful.”

Lydon explains, even when he was signed to a traditional record company, in his own head he thought he had total control over what he was doing, but in reality all he was doing was “getting

“Malcom McLaren had no brains for business and neither did any of us. I found myself mid-Eighties running two bankrupt bands at the same time. What an achievement!”

JOHN LYDON

further and further in debt”.

“I began with the Sex Pistol contract, which was very poorly negotiated right from the start. God bless Malcolm [McLaren] and all his fantastic ideas, but he had no brains for business and neither did any of us. I found myself mid-Eighties running two bankrupt bands at the same time. What an achievement! And still to this day the Pistols when we did the '96 tour we thought it was going to be great. No, it raised so much financial ruin. All these lawyers and accountants came out of the woodwork and all these clauses started to rear their ugly head and it just got impossible.”

Since then Universal has taken control of the group's recorded back catalogue in a 2012 deal pre-dating it completing the takeover of Virgin Records owner EMI. Lydon describes the purchase of his group's work by the major as “wonderful”, although

ABOVE LEFT
Pistols at dawn:
John Lydon
during his
Rotten days

ABOVE RIGHT
The dog's
bollocks: Lydon
triumphantly
accepts his BMI
Icon Award

he did publicly protest about it launching a campaign last year to try to get *God Save The Queen* to No 1 in the week of the Diamond Jubilee. It failed miserably, rising only as high as No 80 on the Official UK singles chart as the likes of Gary Barlow, Jessie J, Paul McCartney and Madness gathered in front of Buckingham Palace for a concert to salute Her Majesty.

“I was all for that,” he says of the Universal deal, “and I'm not sure how that will unwind, but it was a way from an initial problem. They bought a debt obviously, but it's fresh faces. There's a point where you can't go on any longer in this coalmine.”

But he is less certain about what he makes of Universal then going on to buy EMI, the beloved UK record company whom he so famously sang about 36 years ago and who released the Sex Pistols' first single *Anarchy In The UK* but then dropped them following the furor surrounding their “Bill Grundy moment”.

“I'm not quite sure all of this is going to balance well in the books inside my head,” he reckons. “The problem for me is I still have friends because of the way I am and personal attachment with all of those record deals. I can't slag the record company off total. I can quite easily do that with the accounts department, but not the personalities that were ever so helpful. There was something really, really terrific about what a record company was offering a new band in those early days. It didn't mean ‘Here's a load of money, go and have a party.’ It meant somebody was talking to you as a human being and caring about what you did and wanted to be involved.”

Although supportive of it, he is also quick to explain the catalogue deal with Universal “wasn't my idea” and he finds himself in a situation with him on one side and the other Pistols represented by a manager on the other.

“You see with the Pistols you have to understand there's three other people who are connected with a management called Anita Camarata who I cannot stand. To me she's the antithesis of everything I hold dear in life. Her attitude is, ‘Let's turn it into kiss and

THE BIG INTERVIEW JOHN LYDON

make some money. I can see Steve [Jones], Paul [Cook], Glen [Matlock] they like that. They've always seen the Pistols in that way so I was always the problem. To this day, yeah, I am the problem."

His exit from the group and then what happened still sit very uncomfortably with him with Sid Vicious, his long-time friend, shoved centre stage and a series of singles put out desperately lacking Lydon's personality and creative input.

"Fuck you. Try and write a song without me," blasts Lydon, who is published by Warner/Chappell. "They had their go. It's called The [Great] Rock 'n' Roll Swindle. Friggin' In The Rigg'n' was an even better one. It makes you understand how hurtful listening to that was for me at the time and painful because I thought I'd written some really fucking serious stuff and I cared about what I wrote and I still do."

He agreed it pissed on the group's legacy, but he does not blame the other band members nor even McLaren, who passed away aged 64 in 2010.

"[It was the] conglomerate of all of it put together, this headless chicken and go for gold and try to wrap it around poor old Sid, my mate, who was at the time riddled with drug problems and the Nancy situation. It was like a concrete inner tube wrapped round his neck and how could he cope with that? They dug a deeper and deeper hole for the poor sod and Sid, my fault, I brought him into the band. I feel a sense of guilt. I pushed, dragged him, however you want to look at it, into

RIGHT

BMI: John Lydon with the US society's president Del Bryant



a band he was ill-equipped to cope with mentally. He was my friend. I'll love him forever. He knows that, but he couldn't cope with that. Half-way during his career in the Pistols we all realised he had no sense of timing, [was] tone deaf, [had] no sense of rhythm."

But he did look the part.

"Oddly enough, that seemed to have been good enough. How perfect. Sid found at least one thing and you've got to have to love him for that, but I feel the pain of his inadequacy, which is why he jumped into the heroin you see. That's what heroin does. It covers up inadequacies and Malcolm was there with the money to take care of that."

Even all these years later Lydon still finds he is having to deal with a reputation that he believes is unjustified – him supposedly being "the problem" as he would put it. That includes when playing live an expectation in organisers' minds he is going to let them down in some way.

As Lydon, who played Glastonbury with PiL this summer, notes: "It's ridiculous, all the things I've done for, what, 35 years now and I still have to prove to promoters and festivals that it's not the filth and fury. They still think I won't turn up, yet there is no history of me not turning up ever for anything. You'd have to break both legs, snap off my arms. It's like that Monty Python thing. That's how I am."

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VIRGIN 40th ANNIVERSARY BOSSES ROUNDTABLE



THE *Virgin* SOLDIERS

Between them Jon Webster and Paul Conroy ran Virgin Records for around 15 years. Ted Cockle is the man who currently occupies the hot seat. 40 years after Tubular Bells, the three of them sit down to discuss what the label means to them – then and now...

LABELS

■ BY DAVE ROBERTS

Starting at all your beginnings, when did you join the company and what was your career path there?

Jon 'Webbo' Webster: I started in the shops, the Hull shop, in 1975. I went to the label in 1981 as sales manager. I left in 1992 when Richard sold it and then I was a consultant until 2001 when Ken and Nancy [Berry, president and vice chairman] got fired – and we all got fired.

When did you become MD?

JW: Late '80s. I remember Sian, head of press, sending the release out and loads of people phoning up going, 'I thought you were the MD already?' We weren't big on job titles back then.

What about you Paul?

Paul Conroy: I started in 1992, but in a way I started much earlier, because when I was managing [pub rock legends] The Kursaal Flyers in the '70s I worked out of the Virgin shop at Notting Hill Gate, as part of the Virgin Agency, with the likes of Steve Lewis, Allan McGowan and Richard Griffiths. We actually spent most of the day in the Greek restaurant across the road but we were allowed to semi-officially use the Virgin office for a couple of years. Until the shop mysteriously burned down... But I knew Webbo before that – he was social sec at Birmingham University and very kindly put The Kursaal Flyers on. That's how we became friends. Anyway, much, much later, when he was boss at Virgin and I was at Chrysalis, he phones me up and says [gruff, curt Webbo voice], 'Let's have dinner.' We went to Odette's in Regent's Park and he spilt the beans about him moving to an international role and would I be interested in coming in to take over from him. I talked to my lawyer and said, 'This fucking company's for sale, isn't it?' We both agreed that it was. So I went to see Richard [Branson] and he said [looks coyly at ground], 'Oh no no no, goodness no.' He'd actually offered me jobs before when I was at Stiff, in Canada or Australia. He must have wanted me out of the country. Anyway, I took the job this time and joined in '92. I really didn't want to leave Chrysalis, but here was a bigger company, not to mention a bigger picture. If I'd have known what I was letting myself in for, maybe I'd have stayed where I was...

JW: At that time there was Virgin Records and Virgin Associated Labels. Then there was 10, set up by Richard Griffiths, Siren – who had T'Pau and Cutting Crew – and Circa, plus maybe one other. They were all in a separate division, which created problems. At Circa, Ray Cooper's ethos and Virgin's ethos were slightly contradictory. Ray Cooper could



“There should always be a touch of the renegade about Virgin Records. I still love it and I still care about it”

PAUL CONROY

spend money like no one I've ever met and Virgin's ethos, at the time, was, How much?!

PC: They were like spoilt children at that time.

Ted Cockle: So why did they get the blessing to spend and behave like that?

JW: Well they came in and set up their label, they got quarter of a million pounds of funding...

PC: They crawled round Ken Berry, basically. When I joined, Webbo did the full Pontius Pilot and washed his hands of all that. I was left with Circa which, because of Massive Attack and Neneh Cherry, was the blue-eyed label. I had to persuade them to come into the main body of the company.

JW: Everyone else saw what had gone on with Associated Labels, and because it had been so successful they all emulated it, but as a structure it was a fucking disaster. As I'm sure all the other labels eventually found out.

PC: And I also had to let go of quite a lot of the acts, which was difficult, like Human League, for instance, because there were 200 of them.

TC: There were 200 acts?! Wow. We probably have about 60 today. That is incredible. That's a major difference. A lot of other things have stayed the same, but that is enormous. 40-60 would be the

ABOVE
Virgin, then and now: [L-R] Paul Conroy, Ted Cockle and Jon 'Webbo' Webster

average roster for a big label in my time.

PC: Part of the problem, in terms of management, was that you had this unholy alliance at the top. Webbo was always doing the best he could, juggling things, trying to control Ray Cooper and the like, which was a nightmare in itself. But above him you had Richard over there somewhere...

JW: Playing airplanes...

PC: ...and you had Simon Draper [Virgin co-founder] who was responsible for signing some of the acts that made Virgin what it was, but he wouldn't get his hands dirty in certain areas. And then there was Ken Berry – and of course the lovely Nancy. His background was in finance and he oversaw everything; he was the one who, if Virgin needed money, went out and got it, he kept the whole ship afloat. But then, because, as Webbo says, Richard wanted to play airplanes, the company was sold [to EMI] a few weeks after I joined, at which point Richard tells the staff, and breaks down in tears. Simon was off as well. So it was a very different company then.

Ted, it's been a slightly shorter route to the Virgin hotseat for you, right?

TC: Ha, no, I was never a social sec and I never managed The Kursaal Flyers. I spent nine or 10 years at Island – I was delightfully happy there. Universal buy Virgin. They asked me once, they asked me five times, it was a question that wasn't going away! I was very attached to Island. If you're heavily into music, Island makes a lot of sense to people, but if you talk to anyone, whether they like music or not, and you mention Virgin... people now think I have a proper job, basically. And I think

VIRGIN 40th ANNIVERSARY BOSSES ROUNDTABLE

all of us have an appreciation of the underlying value and resonance of the Virgin name. There's always a mish-mash of company politics and ownership and finance and machinations, but whatever is going on, at the heart of it, there's the name Virgin, which is the constant. It's the swan on the top of the water, and it's something people can understand and support. No matter what is chipped away or rolled in or whatever, if you put that front and centre it means something and provides a very robust rallying point.

Let's talk about what it does mean then, the Virgin name, in music...

TC: I'm probably the least well-placed to comment, but my belief is that the first cut is the deepest - when a music company is so closely related to the name of one individual it will forever reflect that individual to some extent.

PC: Virgin is a very particularly English label, because Richard is the figurehead - that's why it's always had such an amalgam of acts.

JW: Without Richard actually being the music man, of course.

PC: No, that's right. If you see those early interviews, he couldn't string two words together. And if you look at Tony Stratton-Smith at Charisma, Chris Wright and Terry Ellis at Chrysalis and Chris Blackwell at Island, this was the Mafioso that used to meet in the Marquee in Wardour Street. Back then it wasn't a business, it was a cottage industry; it was pre-punk but it had quite a punk attitude because these were students and journalists or whatever who started their businesses because they wanted to put records out but they didn't want to go cap in hand to PolyGram or Sony or EMI. And of course Virgin's growth all began with Tubular Bells, because with the best will in the world, you don't build an empire on Hatfield and the North or Henry Cow or the Faust Tapes or Lady June - none of them would be joining Ted's roster now, I assure you. That was a very quirky collection of artists; it was more Rough Trade than Rough Trade itself. But it was the explosion of [Mike] Oldfield that changed everything.

JW: Yes, and then there was signing the Sex Pistols, who Simon [Draper] didn't want to sign. But Richard said, 'No, we're going to sign them,' because he knew strategically, after they'd been dumped by A&M and EMI, it would be good PR.

PC: Richard's always been good at PR. He knows a good stunt.

JW: He knows a stunt and he knows an opportunity, but as for music...

TC: If you went round to his front room disco, what would he play?

JW: I'll tell you what he'd play, he'd play whatever the last person he'd asked had told him to play. There are famous stories from V2, when he'd go to reception and ask them, 'What do you think of this?' Great! Right, I'll sign it then.

PC: The Jake Riviera story's brilliant. When

RIGHT

The filth and the fury: The Sex Pistols signed to Virgin after EMI - partly because Richard Branson "knew it would be good PR"



"If you're heavily into music, Island makes sense. But talk to an average person and mention Virgin... it's like having a proper job in their eyes"

TED COCKLE

Richard wanted to sign Elvis Costello, Jake [Elvis' manager] went to see him and said, 'Okay, name me four Elvis Costello songs.' And of course Richard was flummoxed, he mumbled a bit and Jake was like, 'Fuck you', and out the door.

JW: 15 years later at V2, when [Richard] was at a party, an artist came up to him and said, 'What do you think of my new album then?' And he said, 'I

haven't heard it, but this man, who is your A&R man, says it's brilliant, and that's good enough for me.' So he'd learned.

TC: I don't think he's ever claimed to be a music expert, to be fair.

PC: No, and that's probably an unfair criticism to throw at him, it's not even a criticism, actually. Richard with Brand Virgin was a genius, basically.

TC: Musically, if you have one culturally significant thing, it can be just a bizarre bit of luck. But if you get a few, and people sit and play an album for five months solid and it says Virgin on it, then you are affecting their lives. That's not luck.

RIGHT

In the air tonight: Jon Webster hands Virgin superstar, 'The Ubiquitous Phil Collins' a plaque commemorating yet another sales milestone





PC: What Virgin was fantastic on, and what I wanted to keep when Webbo handed the reins onto me, was the camaraderie and the spirit of the staff. Virgin felt very different from any other label, there was a sense of two fingers about it. I guess Webbo got the fun years, and I... well, we worked hard and we played hard, but there was always someone looking over my shoulder. I'm sure you [Ted] get that even more.

TC: But there's no grey area in my situation. You [Webbo] were kind of straddling the years of adventure and pioneering and making your own rules; you [Paul] probably had it hard because there were remnants of that, but also, as you say, new disciplines, reporting structures etc.

PC: I had old Virgin behind me and new pressures on me, yes, but I think we did a pretty good balancing act. Fast forward to 2002 and we'd had the Virginisation of EMI, because Ken had run Virgin well, he'd signed Janet [Jackson] and he'd signed The Stones so he was seen as the one to run EMI and Virgin. And we had good years: '93 we had eight number one albums, which has never been surpassed. In that sense I'm handing on the baton to Ted because like him today, we were number one singles and albums label. Then in 2002, Ken had gone in 2001, and it became the EMIsation of Virgin, because Alain Levy and David Munns came in and for whatever reason they decided they didn't really want Virgin as the lead: it wasn't *au revoir*, it was goodbye.

TC: There was quite often a boom or bust mentality about Virgin. It aims high but sometimes doesn't make it. If I look at Island, even our 'failures' had some worth or were well-regarded or whatever. At Virgin, back then, one year they might be about to shut down, the next year, top of the world. Just when it seems someone's actually coming for them, there's an explosion that saves it.

JW: In 1983 we were the top singles label in the country and had three number one albums in a row. Then 1984 was a fucking disaster, because everyone had put their records out in 1983. I think we had The Chicken Song and the 1984 soundtrack and almost literally nothing else.

PC: That's always a risk and that's why you try and spread your bets as much as you can. I was lucky that I had the Spice Girls, The Verve and the old rock contingent with Phil Collins and Meat Loaf's Bat 2 etc. Then we brought Hugh Goldsmith to run the pop thing and we had Billie, Atomic Kitten and Blue. It was always 'Phew, that's saved our bacon for this... week.'

TC: [Laughs] Nothing changes... We've sold two million Emeli Sande albums - now we need to know who's going to sell a million next.

Which big artists arrived on your respective shifts?

JW: Phil and Genesis, really. When I joined in '81, Phil had been signed, and I mean who signs fucking drummers to make solo records? Also when I joined, people were still talking about 'Black Friday', when six people had been made redundant. Six! But people were still in fear. Then Phil had come in and released In The Air Tonight, then the Human



League had transformed, and Japan had started to change, and OMD had Architecture & Morality and then Culture Club the next year, and then we signed the UB40 deal and Culture Club's second album, *Kissing To Be Clever...* But I have to be honest, in the second half of the '80s, Virgin barely broke any acts. We signed things, like Belinda Carlisle from America, and Madness, but everyone else was breaking acts, we weren't. We were still selling loads because we were doing deals. People said that one of the reasons EMI bought us was they wanted the international set-up. We weren't

"Ashley Newton and I wanted an edgy pop act to replace Culture Club or The Human League. And that's when The Spice Girls came into the picture..."

PAUL CONROY

discovering acts here, but we were selling them all over the world. Richard was the one who, years earlier, had said we've got to stop being licensees, we've got to own the companies, and that built the infrastructure.

PC: Well I had to make the best of what was there and build up a new A&R team for new signings. Right at the beginning we did a whole series of Best Of's. Then there was the conversation that Ashley Newton and I had, because we wanted an edgy pop act to replace a band like Culture Club or the Human League. And that's when the Spice Girls came in, which really put us on the map again. I'd never seen anything like it. It was like dominos falling one by one.

ABOVE
"We did a dog and pony show to get them": Paul Conroy (far right) says he went hell for leather to convince Spice Girls manager Simon Fuller (second left) to sign the group to Virgin

When we signed them we didn't know how the fuck we were going to break them initially, so we looked at Shampoo, on EMI, who had had some success in Japan, and so we thought, well let's make them cool, let's make them big in Japan. And that's where we launched the records first, single and album. And then we held the single back and back and back and built up so much demand...

What was it about the Spice Girls that propelled them to such a huge level of success - they seemed to take off almost immediately...

PC: I remember we used to do a Charisma race day, which we kept going in memory of Tony Stratton-Smith, and we took the girls down there. It was more or less their first outing, and Kathy Gilby was there, she was the producer of *Going Live*, so the five of them took her off to the toilet and sang to her in there. These girls worked hard. They went everywhere and sang round a cassette player, whatever it took. I remember the first day they went out on a promo, they were going to Radio Oxford, and I was in the office, as I always was, early in the morning. They were about to jump into a transit and they said [does Bo Selecta-style Mel B impression] 'Hey, Paul Conroy! We're looking forward to this, it's gonna be great.' And I said, Yeah, well, pretty soon you'll hate me, because you'll be doing this for a long time. Later on, I remember begging on my knees in front of Simon Fuller to say please, please can they do the MTV Awards in Stockholm, private jet etc. That's the way it works. We also did a real dog and pony show to get them though, because Simon Fuller was desperate to break them in America. We flew them to America before we'd even signed them, and Ken and Nancy showed them round.

VIRGIN 40th ANNIVERSARY BOSSES ROUNDTABLE

Ted, what about you? When you took over recently, who were the artists that stood out as prospects?

TC: Well there's Bastille, especially when you speak to the agent and you're told they are selling tickets like no-one else is selling tickets. None of us are sitting on the sort of volumes we'd like this year, but they're the biggest British breakthrough band of the year and they're biggest breakthrough in America this the year. Emeli Sande is the gift that keeps on giving because she's incredible, and then there are things like Avicii and Swedish House Mafia where it is bizarre by any yardstick to see Madison Square Garden packed out for these people.

JW: People say, 'Where are the stadium acts?' There they are! These guys are the stadium acts.

TC: That's right, look at Chase & Status at Reading. There's not a lot of pontificating. People just say, 'Blow my mind.' They're saying, 'What do I get out of it?' And is it something more than just nodding and saying, 'You're a genius guitar player?'

Who were your favourite artists to work with?

JW: Well the band that united the company was Simple Minds. I mean Genesis were hated by half the company, let's be honest, because they were not cool in any way. And they just weren't what people liked. But Simple Minds: Arista had fucked them up, we signed them and we took them from nothing to Wembley stadium and to number one. Bruce Finlay [Simple Minds' manager] worked the company like no one else.

PC: The person I always enjoyed working with most was Phil Collins.

JW: Oh no, sorry, ditto. Professionally, for me, Phil was a joy, I was talking more about the company's view of Genesis.

PC: Phil was a complete diamond, in and out of work hours. Here's a man who'd be in the Marquee at 2am, then if there was a session going on round the corner he'd be in like a shot. Then there's Loudon Wainwright. He only did a couple of albums with us and he never sold many records, but I loved him, I loved him right from the beginning. Going back to why Virgin worked, we always had a relationship with artists, and the artists used to come in because they liked being there. The main problem was getting rid of them half the time. I know Lucian [Grainge] learned a lot from the Virgin culture and admired it, because he told me that a long time ago.

TC: I'm sure there is an element of that, which is why he and we are so keen on ramping it up. Hopefully if there is any message from us it is that there is only that requirement for it to be No.1 in singles and No.1 in albums. There's no grey area. [Virgin] is not existing to be anything but No.1. Is that always going to be possible? We'll see, but that's our mission.

Paul, Jon: do you two look out for Virgin, almost in a protective, paternal way? Were you worried when the Universal deal went through?

PC: I went in to see [Webbo] and we had the conversation. It was an important period in our lives. For Webbo it was most of his life, for me it



ABOVE
The Conroy era:
[L-R] Ashley
Newton, Ray
Cooper and
Paul Conroy

“The band that united the Virgin label was Simple Minds. Arista had fucked them up, we signed them and took them from nothing to Wembley Stadium and to number one”

JON WEBSTER

was probably the most successful part, commercially – and I was pissed off when I was let go because I felt I still had a lot to offer. But that doesn't change how I feel, I still love it and I still care about it.

JW: It's great to meet the people who were involved [in the past], because lots of them still have this ethos, the Richard ethos: Why *can't* we do that? That's a big part of Virgin: who says it won't work?

PC: There should always be a touch of the renegade about Virgin. Ted has a balancing act, which isn't easy. It's harder for him than it was for me, because we were separate to EMI. Very separate!

TC: To be fair to Lucian, he's not a man who is going to insist on the steadiest of graphs, he doesn't mind a few explosions. And we are tapping into the Virgin spirit, or whatever you want to call it. I would say when I took over there had been a good decade where there had been no communication with Branson [and Virgin]. When I first spoke to him, he said, 'Are the Stones still with us?'

PC: Well after he sold the company he went off to play with lots of other things. But the day the company got sold, he broke down in tears.

JW: I made him cry.

You did?

JW: Well, we gathered all the staff together, I said how great it had been and what it had meant and he broke down in tears.

PC: I was standing next to them thinking, 'What the hell have I got myself into?' I could feel them all looking at me silently asking, Who's being fired?

Did Richard stand up and address the staff?

JW: He tried. He started to speak but couldn't. Simon tried but couldn't. So Ken, the ice man, spoke.

PC: God, the atmosphere.

TC: Well what I can tell you is that there's been more dialogue with Branson in the last year than in the last 10 years at Virgin.

Is that down to you?

TC: Yeah, because even though he has no ownership of the company, other than the licensing of the brand, whenever I tell people what I do now, they say, 'Oh yeah, is Branson still there?' You can't ignore that. The label is in dialogue with Branson more than it has been for 10 years, it's more resourced than it has been for quite some time, the market share is the greatest it's ever been...

Finally, Ted, what assurances or promises can you give these protective fathers of Virgin Records?

TC: All I'll say is I'm aware of their reputations for being overly physically aggressive and I know if I do fuck up it won't be an electronic mail I receive. For that reason, I will do my damndest to be a good custodian [laughs]. Hopefully our current actions are speaking volumes about our commitment to the label – and will keep me safe from harm.

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VIRGIN 40th ANNIVERSARY THE ALBUMS

BASTILLE, BELLS

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MIKE OLDFIELD

Tubular Bells

1973

Highest UK chart position: 1

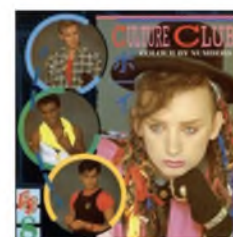


JAPAN

Tin Drum

1981

Highest UK chart position: 12



CULTURE CLUB

Colour By Numbers

1983

Highest UK chart position: 1

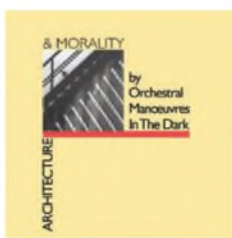


TANGERINE DREAM

Phaedra

1974

Highest UK chart position: 15



ORCHESTRAL MANOEUVRES IN THE DARK

Architecture & Morality

1981

Highest UK chart position: 3

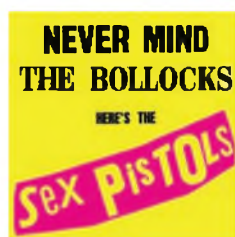


GENESIS

Invisible Touch

1985

Highest UK chart position: 5



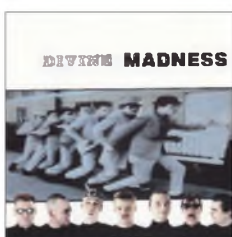
SEX PISTOLS

Never Mind The Bollocks

Here's The Sex Pistols

1977

Highest UK chart position: 1



MADNESS

Divine Madness

1982

Highest UK chart position: 1



SIMPLE MINDS

Once Upon a Time

1985

Highest UK chart position: 1



XTC

Drums and Wires

1979

Highest UK chart position: 34



MALCOLM MCLAREN

Duck Rock

1983

Highest UK chart position: 1



PETER GABRIEL

So

1986

Highest UK chart position: 1



PIL

Metal Box

1979

Highest UK chart position: 18



HEAVEN 17

The Luxury Gap

1983

Highest UK chart position: 4



SOUL II SOUL

Club Classics Vol. One

1989

Highest UK chart position: 1



PHIL COLLINS

Face Value

1981

Highest UK chart position: 1

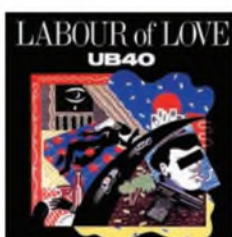


THE HUMAN LEAGUE

Dare

1981

Highest UK chart position: 1



UB40

Labour of Love

1983

Highest UK chart position: 1



NENEH CHERRY

Raw Like Sushi

1989

Highest UK chart position: 3



AND BOLLOCKS



INNER CITY
Paradise
1989
Highest UK chart position: 3



GEORGE MICHAEL
Older
1996
Highest UK chart position: 1



KELIS
Tasty
2003
Highest UK chart position: 11



LENNY KRAVITZ
Mama Said
1991
Highest UK chart position: 8



EVERYTHING BUT THE GIRL
Walking Wounded
1996
Highest UK chart position: 4



LAURA MARLING
I Speak Because I Can
2010
Highest UK chart position: 4



MASSIVE ATTACK
Blue Lines
1991
Highest UK chart position: 13



SPICE GIRLS
Spice
1996
Highest UK chart position: 1



PROFESSOR GREEN
Alive Till I'm Dead
2010
Highest UK chart position: 2



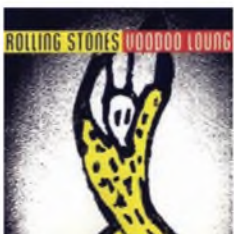
JANET JACKSON
Janet
1993
Highest UK chart position: 1



DAFT PUNK
Homework
1997
Highest UK chart position: 8



DAVID GUETTA
Nothing But The Beat
2011
Highest UK chart position: 2



THE ROLLING STONES
Voodoo Lounge
1994
Highest UK chart position: 1



THE VERVE
Urban Hymns
1997
Highest UK chart position: 1



EMELI SANDE
Our Version of Events
2012
Highest UK chart position: 1



THE SMASHING PUMPKINS
Mellon Collie and the Infinite Sadness
1995
Highest UK chart position: 4



AIR
Moon Safari
1998
Highest UK chart position: 6



SWEDISH HOUSE MAFIA
Until Now
2012
Highest UK chart position: 1 (Compilations)



THE CHEMICAL BROTHERS
Exit Planet Dust
1995
Highest UK chart position: 9



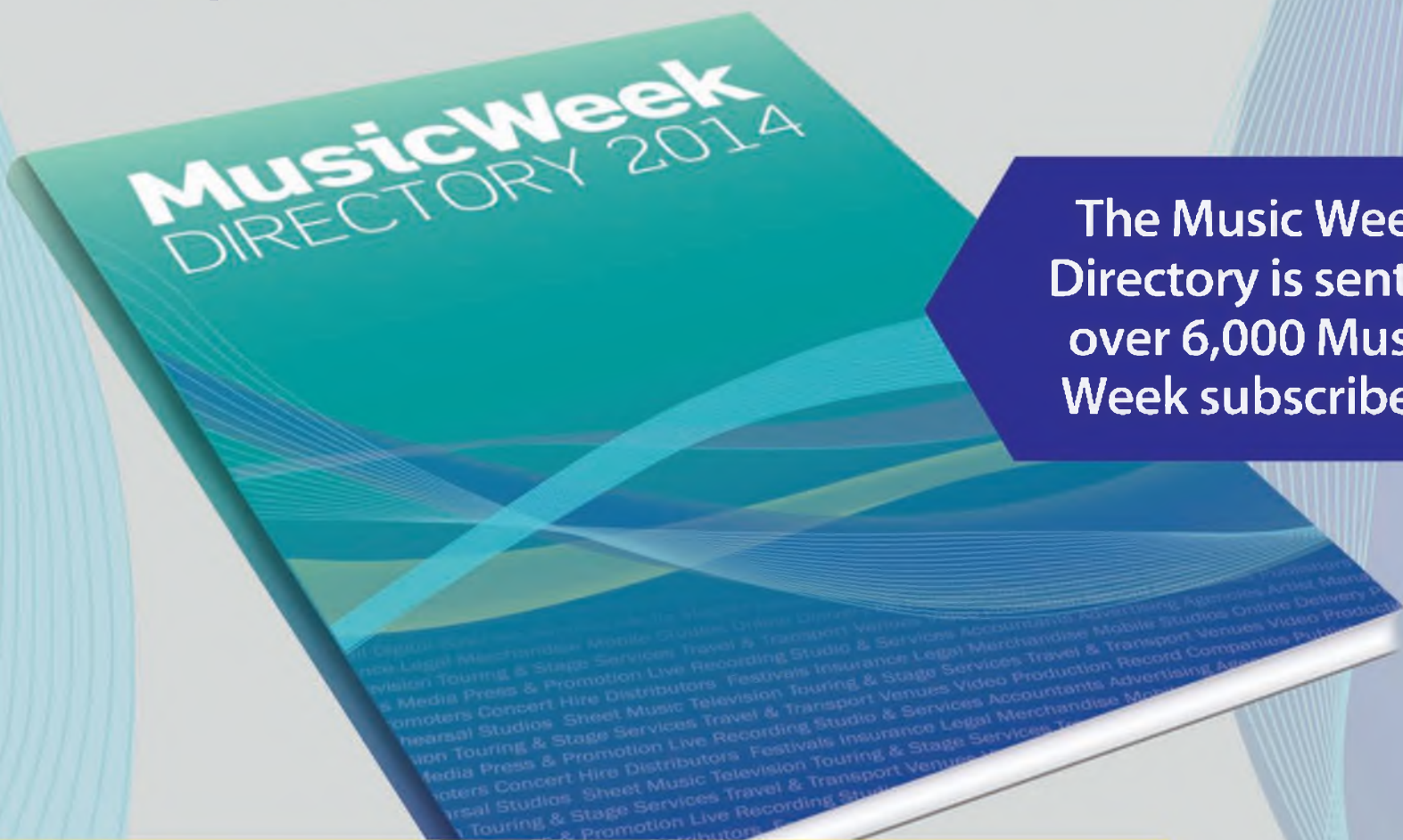
N*E*R*D
In Search of...
2001
Highest UK chart position: 28



BASTILLE
Bad Blood
2013
Highest UK chart position: 1

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VIRGIN 40th ANNIVERSARY TED COCKLE Q&A



TED TALKS

Enough nostalgia. Current Virgin Records UK president Ted Cockle discusses the label's present day roster – and future hits

EXECUTIVES

■ BY DAVE ROBERTS

You took over in January, how would you assess your time in charge so far?

Well first and foremost I think I've been a very fortuitous man in that I've had some quality repertoire this year from a wide range of sources.

We've had some great continuation of what Virgin was doing. Emeli Sande remains in exceptionally good shape and can't be referred to as anything other than the gift that keeps on giving.

Then, to see Bastille continue as the best British breakthrough artist of the year so far is great. If I've done anything, it's probably to help make some serious in-roads with them in the States, where they're also the biggest British breakthrough act. No one can pretend the volumes involved [in the current business] are staggering, but in context, they're performing better than others and they're a proper growing act. And to end up with the biggest-selling British single of the year, Naughty Boy's La La La, is pretty good news. We also had a run of Black Sabbath, Jay Z and Kanye which gave us three No.1s in the summer. And we head into the end of the year with a No.2 album from Chase & Status, a Jake Bugg album on the way, and this week – as we celebrate the 40th anniversary – there are promising signs for the Lorde [Royals] single and the Katy Perry album [Prism].

Can you explain the make-up of the Virgin roster post-acquisition and which tributaries now feed the group?

We have two sister labels in America: Steve Barnett's Capitol, plus Steve Bartels and David Massey coming in with Island Def Jam. But there are relationships and enthusiasms all over the world and certainly America isn't the only game in town. Lorde is from New Zealand, Avicii is from Sweden – I'd also recommend taking a listen to an Australian band called The Preatures who we'll be working with. There will be some elements of Paul Epworth's Wolf Tone label; a continuing relationship with RAM; hopefully more through Naughty Boy with Tim Blacksmith and Danny D; more through MTA, which is the Chase & Status label; more through Atom Factory, Troy Carter's label; and hopefully some involvement with some Glassnote and PMR acts moving forward.

With all that in mind, what's the health check on the roster at this point in Virgin's history?

Well, this idea of trying to have the top tier of acts in all genres remains the goal. And clearly new domestic stuff is at the heart of that. There are promising signs with The Vamps as the front runner in the pop lane to come through. And if anyone saw the MOBOs, our girl Ella Eyre was on there, and looks great. After singing on those Rudimental records, she's really pushing on.

How important are your own post-acquisition signings to you and to the future of Virgin?

Absolutely key. The bigger acts in the stable we've



got are great flagships which help us attract acts, but no one in the Universal camp is under any illusion: we know that what we can do with The Vamps, what we can do with Ella Eyre, what we can do with MNEK as our new signing; what we can do with any of those acts is crucial to the game.

So A&R is central to the label now?

It is, and what I took from our chat with Paul and Webbo [see pages 13-16] was that one thing always seems to have been true: even in the jaws of defeat, anything is possible. They always plucked something out. The only thing that will change is that we will have some more robust pillars to support some of the madness and leftfield ideas. Virgin has been a bit of a high-wire act at times, it's certainly not been afraid of risk or of trying something new. I want us to continue to do that, but maybe with a bit of a safety net, which is what a strong and diverse roster provides.

What highlights are left between now and the end of the year from Virgin?

The Lorde record is impressive, of course. Impressive for anyone, but for a 16-year-old from New Zealand it's astonishing... Then, like I say, there's a new Katy Perry album out this week, a new Arcade Fire album next week, a Killers greatest hits the week after that, with quite an impressive promo schedule, Bastille with [single] Of The Night, which looks like being their biggest hit to date, and then the new Rick Rubin-produced Jake Bugg album, Shangri-La is due in November.

How is that sounding?

Oh I'm happy with that, no doubt. And all reports

ABOVE

Virgin territory: Ted Cockle took over as boss of Virgin/EMI at Universal in January

“Virgin has been a bit of a high-wire act at times - not afraid of taking risks or trying something new. I want to continue that, but with the safety net of a strong and diverse roster”

TED COCKLE, VIRGIN RECORDS

from the studio are that Jake remains the boss, which is great. There was always the chance he would be overwhelmed, but he's definitely leading the charge. Rick's made it a little more high grade, but Jake's in charge and the Nottingham lad isn't daunted by whoever's in the studio.

And looking ahead to 2014?

Between The Vamps, MNEK, Ella Eyre and Iggy Azalea we're looking for strong first albums. We're obviously hoping for returning albums from Emeli and Bastille next year. There's a plan for major new Queen catalogue activity next June. There'll be a new Corinne Bailey Rae record. And we're looking forward to the new Strypes record as well.

And for you the target must be nice and straightforward: be the number one label. Stay the number one label...

Yes, not much room for doubt or ambiguity, is there? So I'm trying to combine Mourinho and Ferguson in terms of management, I guess.

As long as it doesn't all go a bit David Moyes...

No, well, thankfully I've had a slightly better start than him. And maybe I took over a sleeping giant rather than the league champions.

BUSINESS ANALYSIS VIRGIN RECORDS' 40TH

EDITORIAL

A label with a glorious past – and exciting future



MUCH FUSS IS ALWAYS made when an iconic record label changes owner, but the real test is how its identity and legacy are then treated.

When EMI bought Virgin in 1992 it was really hard to notice in the first decade that anything had much happened to Richard Branson's old company with it allowed to continue to operate largely away from the new mothership.

Although only a fairly small snapshot, our newly-compiled Top 10 charts of Virgin's all-time biggest singles and album sellers in the UK show what an incredibly successful period this was with the likes of the Spice Girls, The Verve and George Michael clocking up sales rarely and, in some cases, never achieved either before or since by the company.

"The EC ordering Universal to sell Parlophone has been a Godsend to Virgin as it is now the majors big main EMI focus"

There is no escaping the fact that since 2001 – and before the Universal buyout – when EMI and Virgin's operations were brought much closer together, Virgin's commercial fortunes lessened. It was not without big successes, as demonstrated by the likes of KT Tunstall, The Kooks, Katy Perry via Capitol in the US and last year Emeli Sandé, but from having consistently been the most successful record company in the UK the previous decade it was a much reduced force.

The purchase of EMI by Universal last year now provides Virgin with a platform to return to something more approaching its glory days. Despite never having been planned that way, the EC ordering Universal to sell on the EMI label it most desperately wanted – Parlophone – has been a Godsend to Virgin as it is now the big main EMI focus for the leading major in the UK.

From Universal's position the timing of its deal from a Virgin perspective has been very kind with the company pre-takeover having been on a great run with *Our Version Of Events* finishing as the biggest-selling album of the year in 2012 and Sandé this year leading a string of successes by acts signed prior to the takeover such as Bastille and Naughty Boy.

Universal's intention to make the most of the Virgin – and indeed EMI – names seems clear with it sacrificing its own Mercury Records company and transferring across the assets to the new Virgin Records under Ted Cocker. That may have artificially boosted the Virgin and EMI brands' standing in the UK with sales of previous Mercury acts such as Chase & Status now counting towards it, but it does demonstrate the major wants these brands it has bought to shine rather than simply asset-stripping them.

With Virgin, Universal has also struck it lucky in that it has bought the company in the year of its 40th anniversary, providing the perfect excuse to celebrate the past and usher in an exciting new future. It is a glorious past the new owner will find difficult to emulate, but 2013 chart-topping successes by the likes of Avicii and Bastille show it is giving it a good go.

Paul Williams,
Head of Business Analysis

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

BATS, BELLS AND VIRGIN'S OTHER GREATEST HITS



Music Week marks Virgin Records' 40th anniversary by revealing its biggest-selling singles and albums

ALL-TIME SALES

■ BY PAUL WILLIAMS

The Human League and The Verve head newly-compiled charts of Virgin Records' biggest-selling singles and albums of all time in the UK.

Music Week has put together the countdowns based on Official Charts Company data to mark the record company's 40th anniversary with the results taking in releases from the very beginning of Virgin to successes from the past year.

The Human League's *Don't You Want Me*, which topped the Christmas 1981 chart before leading Billboard's Hot 100 chart in the US the following July, emerges as the most successful single with around 1.6 million UK sales, while The Verve's *Urban Hymns* is the top album.

In different ways the two releases that head these respective countdowns achieved phenomenal commercial success after hesitant starts. *Don't You Want Me* unusually turned into such a big individual seller, despite becoming the fourth single released off the group's *Dare* album following *The Sound Of The Crowd*, *Love Action (I Believe In Love)* and *Open Your Heart*. It was famously Virgin's then chief executive Simon Draper pushing for a fourth single that led to its release with the result being his company's first ever UK singles chart-topper and global success for the group the following year.

In the case of *Urban Hymns*, the album followed The Verve splitting after their second album *A Northern Soul* in 1995 and had already been partially recorded by a new line-up of the group without original guitarist Nick McCabe. However, he was then brought back into the fold by frontman Richard Ashcroft with work on the album starting again and a switch from Youth to Chris Potter as producer.

EXECUTIVE SUMMARY

- **The Verve's *Urban Hymns* Virgin's top album of all time in UK with 3.2 million buyers**
- Human League's *Don't You Want Me* leads Virgin's singles rankings with 1.6 million sales
- **Three Phil Collins albums in the company's Top 10 biggest sellers**
- Spice Girls' first three singles among Top 10 tracks
- **Emeli Sande debut set to become fifth Virgin album to sell 2 million copies**

It became Virgin's biggest-selling album in history in the UK as it topped the chart for 11 weeks in two separate runs in 1997 and 1998 and went on to sell 3.2 million copies in total. Released on the company's Hut label, it is among the 20 biggest-selling albums overall in the UK and the only Virgin release to shift more than 3 million copies domestically.

Urban Hymns came in what could be deemed the second phase of the company's existence, being released in a period after Richard Branson had sold it to EMI but which under EMI Recorded Music president Ken Berry, who had been part of Virgin during its independent days as far back as the Seventies, was allowed to be run almost as a separate entity from the parent company. That phase run from 1992 to 2001 when Berry's own exit from EMI was followed in phase three by many of EMI and Virgin's operations being combined for the first time, including having a joint UK boss in Tony Wadsworth, while the company's fourth phase started last year with the purchase of EMI by Universal.

All four phases of this history are represented among the all-time best-sellers lists, including in Mike Oldfield's *Tubular Bells* the company's very first album release in 1973. Forty years on only three other Virgin albums have managed to sell

SINGLES FOCUS: THE SPICE IS RIGHT FOR VIRGIN

Virgin's all-time singles chart is dominated by both an early Eighties period in which it turned into a hit-making machine and its Spice Girls phenomenon the following decade.

Although the company had started in 1973 and did achieve some singles success, including with the Sex Pistols, it was not until the 1980s that it became a significant force in this market. This is reflected by a Top 10 of its biggest-selling singles compiled by *Music Week* from Official Charts Company data.

Topped by Human League's (pictured, below left) Don't You Want Me, which delivered Virgin its first No.1 single eight years after it was founded, the countdown also includes contributions from around that time from Culture Club and UB40.

Do You Really Want Me was Culture Club's breakthrough first UK No.1 and Virgin's second when it reached the summit in October 1982. It has to date sold around 980,000 copies domestically to be placed at No.8, although was subsequently outsold the following year by the group's second and final chart-topper Karma Chameleon, which is at No.2 on the all-time chart with 1.5 million sales.

Also representing this period is UB40's 1983 No.1 Red Red Wine, released via the group's DEP International label and currently around 20,000 sales short of the magic million mark to place it at No.7 on the chart.

The Spice Girls' first three singles, all released within a five-month period in 1996, make the cut, led by their debut Wannabe approaching 1.3 million UK sales at No.3. Below it at No.4 with 1.1 million sales is 2 Become 1, while Say You'll Be

There is at 10 after selling around 950,000 copies. Two more of the group's singles – Goodbye and Spice Up Your Life – are fewer than 100,000 copies short of making the all-time Top 10.

Rapidly chasing 2 Become 1 for fourth spot is Avicii's Wake Me Up, released by Virgin's affiliated dance label Positiva (with PRMD) and which earlier this month became the most recent single in the UK to reach a million sales. The Swedish DJ's track is currently at No.5 in the record company's all-time chart, easily making it the newest track, although not too far away from making the Top 10 is another 2013 chart-topper, Naughty Boy featuring Sam Smith's La La La, with around 900,000 UK sales up to last week.

David Guetta featuring Sia's Titanium, which came out in 2012 through Positiva/Virgin, has also sold enough copies overall to make the Top 10 but is excluded as part of its sales were achieved when control of the track moved across to Parlophone after Universal had bought EMI. Part of Universal's divestment agreements with the European Commission to win acceptance for buying EMI was to sell on EMI's deal with Guetta, hence the Frenchman's catalogue moved to a holding operation called Parlophone Label Group, which was then bought by Warner.

Released through Virgin's Innocent Records label, Atomic Kitten's 2001 chart-topper Whole Again is at No.6 with around a million sales, while at No.9 is Katy Perry's Firework, her biggest UK seller with around 960,000 sales. Despite only reaching No.3, it has outsold her four chart toppers.



VIRGIN RECORDS TOP 10 ALBUMS OF ALL TIME

POS	ARTIST	TITLE	LABEL	YEAR
1	THE VERVE	Urban Hymns	Hut	1997
2	SPICE GIRLS	Spice	Virgin	1996
3	PHIL COLLINS	...But Seriously	Virgin	1989
4	MIKE OLDFIELD	Tubular Bells	Virgin	1973
5	EMELI SANDÉ	Our Version Of Events	Virgin	2012
6	PHIL COLLINS	No Jacket Required	Virgin	1985
7	MEAT LOAF	Bat Out Of Hell II: Back Into Hell	Virgin	1993
8	PHIL COLLINS	Hits	Virgin	1998
9	GEORGE MICHAEL	Older	Agean	1996
10	KT TUNSTALL	Eye To The Telescope	Relentless	2004

The above shows Virgin's biggest-selling albums in UK source: Official Charts Company data/Music Week research

VIRGIN RECORDS TOP 10 SINGLES OF ALL TIME

POS	ARTIST	TITLE	LABEL	YEAR
1	HUMAN LEAGUE	Don't You Want Me	Virgin	1981
2	CULTURE CLUB	Karma Chameleon	Virgin	1983
3	SPICE GIRLS	Wannabe	Virgin	1996
4	SPICE GIRLS	2 Become 1	Virgin	1996
5	AVICII	Wake Me Up	Positiva/PRMD	2013
6	ATOMIC KITTEN	Whole Again	Innocent	2001
7	UB40	Red Red Wine	DEP International	1983
8	CULTURE CLUB	Do You Really Want To Hurt Me	Virgin	1982
9	KATY PERRY	Firework	Virgin	2010
10	SPICE GIRLS	Say You'll Be There	Virgin	1996

The above shows Virgin's biggest-selling singles in UK source: Official Charts Company data/Music Week research



more copies in the UK: Urban Hymns, Spice Girls' (pictured, above right) Spice and ...But Seriously by Phil Collins (pictured, centre). Its domestic tally stands at around 2.6 million units, although we have excluded sales from a period after 2009 when the album and other catalogue by Oldfield moved from Virgin to Universal-owned Mercury Records. Tubular Bells has since been reunited with its original company thanks to the major buying EMI.

Virgin's top two album sellers came in a period in which Paul Conroy was running the UK company with Urban Hymns reaching No.1 the year after Spice Girls' debut did. Spice, released in 1996, has to date sold 2.9 million copies in the UK, while the follow-up Spiceworld just misses out on a place in the all-time Top 10, ranked at No.11 with 1.6 million sales.

In what was clearly a vintage period for Virgin, the all-time Top 10 also includes George Michael's 1996 solo album Older, his first after exiting Sony following his long-running legal battle with the major, although the pair were subsequently reunited. Older, released via the former Wham! man's Aegean imprint, has sold 1.7 million copies in the UK to place it at No.9 on the all-time chart.

Phil Collins' incredible contribution to Virgin is underlined by these newly-created charts, having been behind three of its 10 most popular albums in the UK, while a fourth – his 1981 solo debut Face Value – is placed 12th. The 1989 album ...But Seriously spent 15 weeks at No.1 in the UK, going on to sell 2.7 million copies and placing it at No.3 on Virgin's all-time chart, while 1985's No Jacket Required is at No.6 after shifting 1.9 million copies and the 1998 retrospective Hits at No.8 with UK

sales now approaching 1.8 million.

The newest album in the Top 10 is Emeli Sandé's Our Version Of Events, released in 2012 in a year in which Virgin's ownership moved to Universal and which is on course to become the record company's fifth album to achieve more than 2 million sales in the UK. Up until last week it was only around 7,000 sales short of doing so and continues to lead the 2013 year-to-date artist album chart having finished as 2012's top seller.

Completing the albums Top 10 are Meat Loaf's Bat Out Of Hell II: Back Into Hell, which has sold 1.8 million copies since its release in 1993, and is at No.7 and KT Tunstall's 2004 debut Eye To The Telescope, which came out via the Relentless label and is at No.10 with nearly 1.7 million sales. Apart from Our Version Of Events, it is the only album this century to make the all-time Top 10.



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PURE

PROFILE SIR CLIFF RICHARD**'I'M NOT COOL - BUT AT LEAST I'M NOT BLAND'**

The British living legend on revisiting rock'n'roll, his influence on The Beatles and why he's simply "too radical" for his critics

**TALENT**

■ BY TIM INGHAM

We all know Sir Cliff. Mistletoe & Wine Cliff. Pootling along in the Summer Holiday bus Cliff. Going shirtless for annual granny calendars Cliff.

He's a national treasure, of course. It's just he's a little bit... well, naff, isn't he?

Except there's another Cliff, the one whose vital place on the UK's trendy culture timeline has quietly been allowed to disintegrate. He won't admit it - he's outright not a fan of the word - but all the evidence points to an artist with a profound cachet of cool.

This is the Cliff who unleashed Move It in 1958 with The Shadows: arguably the first British-made rock'n'roll record, and a huge - and publicly credited - influence on a young John Lennon.

He's also the Cliff who bamboozled critics in 1976 with Devil Woman; a bluesy sonic lightning bolt with a suspenseful Hammond intro that surely 'inspired' that magpie-slash-maestro of melody, Noel Gallagher, to write Oasis track The Turning.

And he's the Cliff who released Miss You Nights: a seventies single that plainly channels the pain of heartbreak and solitude - an unexpectedly emotional turn from a singer with such a jolly, squeaky-clean reputation. All wavering strings, delicate vocals and rich harmonies, if the Bee Gees had cut it, it would be heralded as timeless.

"I can't blame Miley Cyrus: she's trying to break out of this little Disney character. I don't think it's necessary. But she's certainly making waves"

SIR CLIFF RICHARD

For Sir Cliff, having these edges shorn from the public's perception of his musical career causes little grief; he's come to terms with his status as the anti-rebel - rock'n'roll's nicest guy.

"I'm just not bothered about being cool," the 73-year-old tells *Music Week* from his Florida home. "What is cool anyway? Is Justin Bieber cool? Is Miley Cyrus cool? It has no effect on me.

"I don't think I've ever been cool. What I don't like is when people say I've been bland or predictable. I've tried to make changes that keep me interesting. But 'cool'? Well, I suppose success is really cool - and I've achieved my fair share."

The unpredictable career choices he references have included duets with Van Morrison, Elton John and Sarah Brightman - as well as Cliff's own string of on-trend 12-bar classics in his pomp, from Living Doll to The Young Ones.

Now, 55 years into his career, he's making another surprise move: he's going back to his roots. Cliff's 100th album - and he's got his super-fans to verify the numbers - will soon be upon us in the shape of The Fabulous Rock'n'Roll Songbook

Recorded live at the Blackbird Studio and The Parlor in Nashville, Tennessee, it's a 14-track tribute to the rock 'n' roll greats who inspired him, such as Elvis Presley, Little Richard, Chuck Berry and Buddy Holly.

The LP is being issued by Rhino, with the president of the label, Dan Chalmers, telling *Music Week*: "Cliff is a national treasure – he's won too many awards to mention and remains one of the bestselling artists in the UK's chart history.

"I'm thrilled that Rhino is partnering with him on his 100th album, which is an amazing collection of rock 'n' roll standards effortlessly delivered in his signature style. He still has a very engaged fanbase and we are working with him and his management team to capitalise on his success and deliver even more career milestones."

Music Week caught up with Cliff to discuss a career that is a catalogue of British rock'n'roll history in itself – and a new project that takes him back to his musical roots...

Why revisit rock'n'roll now?

In the last few years I've gotten used to the fact that some of us can't expect to get on the radio. So therefore you think to yourself, 'If I just go into the studio with a bunch of fabulous new songs, the chances are no-one will hear them.' So what I've been doing recently are themed albums, what record companies like calling 'projects'. I've done Love Songs, I've done duets, and now this. By doing that you can bypass radio but still capture the interest of the public. I found making this album fantastic fun. It felt like it was the 1950s; that I was in The Shadows in Studio 2 at Abbey Road – when in fact I was in Nashville, singing live with a band.

What's been the biggest secret behind your enduring career? The music industry – and certainly the music media – sometimes seems in a bit of a hurry to bypass what's 'good' for what's 'new'... That's correct, I think they do. When rock'n'roll started it belonged to young people like myself: the previous generation were already in their 40s and 50s – they liked all the jazz and stuff like that. Somehow or another that pattern has remained – as though this kind of music is now only for the young. It's a shame that people think once you've hit a certain age, you're not valid anymore, because when you think about it, some of the biggest touring bands in the world are all of that certain age. I'm okay with that now, but it is a shame that radio has taken [Cliff and his peers] out of the competitive market: the new young singers don't have to compete with us anymore, and we don't even get the chance to compete with them. But I tell you what: there are 60 million people in Britain, and you can be No.1 in the UK now with 35,000 copies of your album sold in a week. No matter how popular you seem to be, that means you have to be realistic and think: 'Most of the people in the country don't buy my records.' I came to terms with that a long time ago.

Even so, you've clocked up an amazing career record – more than 15 UK No.1 singles...

You're only in the charts if you're good at something – and you're even better if you can keep on doing it. You can only tell by waiting. To me, Justin Bieber has every quality that you'd need for someone to

THE FABULOUS ROCK 'N' ROLL SONGBOOK CLIFF RICHARD



ABOVE
Cliff's 100th album: The Fabulous Rock'n'Roll Songbook is released via Rhino/Warner on November 11

"Most people who write about pop music history only go as far back as The Beatles. They don't consider the rest of us. I love that John Lennon once said: 'Before Cliff and Move It, there wasn't anything over here.' I still feel that The Shadows played a great role in The Beatles' career"

SIR CLIFF RICHARD

still be performing 50 years from now. He's a good-looking guy, he sings well, he can move on stage, I think he plays an instrument. But only time will tell if he can in fact get through battling with everything that goes on around you and come out the other side unscathed. When I watch The X Factor, even the losers are fantastic. I can't believe how good these singers are around us these days.

Not everyone shares your opinion on The X Factor and similar shows. What's your opinion generally on how they influence the modern music industry? There's one reason why it's perfectly valid for [these shows] to exist: five young men all lost on X Factor, and now they're the biggest boy band in the world. It's unbelievable. We'd have missed that had One Direction not been on X Factor and lost. There's a track of theirs I checked out on YouTube and all five of them sang solo on it. Each voice was quite different, and each voice was very good.

Do you ever worry about being cool? Pre-Beatles, The Shadows were one of the hippest things around, but since then you haven't exactly always been seen that way by some pop experts. Perhaps your role has been glossed over slightly: the typical story of British rock'n'roll always seem to count the Fab Four as year zero...

Most people that write about pop music history only really go back as far as The Beatles. They don't really consider the rest of us. Whether we like it or not, there would be no Beatles and no Cliff Richard had there been no Elvis Presley. The Beatles were the same age as The Shadows and we all grew up with the same music. I love that John Lennon actually said this, and I'm going to quote it once

again: "Before Cliff and Move It, there wasn't anything over here". He recognised we were doing something important, and he took it on. I still feel The Shadows and I played a great role in The Beatles' career. John said "Cliff and The Shadows had it sewn up in Britain," so The Beatles went to Hamburg. In other words, it's because of us they left. When they came back, they returned with a fabulous mass of songs. They blew us all off the stage.

There's a lot of discussion about Miley Cyrus in particular at the moment. Do you think that modern pop's moving in a worrying direction in terms of how extreme it's become – certainly visually in terms of music videos?

Yes, but every generation seems to want to be more shocking or more spectacular in some way. I think there are other ways of doing it, but in the end she's only 19. The problem is, she's growing up in front of us. I've got sisters who've had children and they've told me 'It's so tough getting them through the teenage years!' I just hope she comes through it. She seems to be a very confident performer, a great looking girl. I hope she becomes spectacular without [needing to be] ultra-controversial all the time. I can't blame her – she's got a lot of competition and she's trying to break out of this little Disney character mould. Personally I don't think it's necessary, but you have to see it from a professional point of view: she is making waves. I just hope that when she crests those waves, she has a mature way of looking at things. I'm sure that will come.

You made some reasonably edgy music in your time. Devil Woman, for instance – a part of which appeared to be pinched by Oasis... [Laughs] I don't know about edge. To me, Devil Woman is just one of those perfect pop-rock songs. It has a fantastic riff, an amazing chorus line. It's a story about a guy who gets involved in the occult, then decides it's not good and warns everyone to stay away. 'Edge' – the phrase, I mean – has almost been abused. Having an edge used to mean being slightly ahead of other people. And I was: no-one expected me to do a track like Devil Woman that got played on cool, funky stations. But the song itself doesn't have anything edgy about it – there are no sexual overtones, for instance. It was the same with Miss You Nights on the same album, which didn't even have drums. Rock'n'roll is not about a tempo.

But people do get a bit sniffy about your image... That's because I'm too radical for them; I'm just too radical. Most people expect rock'n'roll singers to do what everybody does. I've steered clear of that. I've expressed my Christian faith, I've been involved with charities – I did what I felt was good for me and the friends around me throughout my career. It possibly upsets people that I've actually succeeded in spite of the fact that I didn't do what everyone else did. I didn't throw TV sets out of the hotel window, I didn't smash up a first class cabin in a private jet. I do find it disappointing when people can't just say: 'Look how successful he's been. Look – he's sold nearly 300 million records.' To me that's cool. But I've long given up on 'cool' and 'edgy'. In a way, 'cool' is a put-down for other people. You say someone's 'cool' and that therefore means that other people aren't.

PEOPLE

PERSONNEL BELIEVE DIGI'S LAMB TO JOIN SO RECORDINGS

■ SO RECORDINGS

Silva Screen Group label, SO Recordings, has appointed



ALISON LAMB to the position of product manager from November 1.

She joins from Believe Digital where she was trade marketing manager, working with key digital retail partners across the UK and internationally to support the company's extensive new release schedule and catalogue. Prior to this, she was digital account manager at VidZone Digital Media.

SO Recordings has offices in New York and London and has an established global infrastructure with 2014 releases planned for UK artists including Morning Parade, Fenech-Soler, Dinosaur Pile Up, the Chevin and the Nashville-based Apache Relay.

■ EDGE PUBLICITY

MIKEY ABEGUNDE has joined Edge Publicity as senior publicist to look after strategic PR campaigns for the company's roster of artists which includes Britney Spears, Usher, MKS, Jennifer Lopez, Backstreet Boys, Little Nikki, Whinnie Williams, //MDNGHT// and Berlin Berlin. He will be working across print, online and TV, and reporting to Edge Publicity's director, Shoshanna Stone.

He was previously press officer at Global Radio, responsible for the in-house press and publicity for Capital FM, Xfm and Choice FM. Highlights of projects worked on at Global include working alongside its external PR agency to manage press campaigns for the Capital Summertime and Jingle Bell Balls, launching Marvin Humes' Friday and Saturday night national Capital shows and generating regular high impact press coverage for the Capital Breakfast Show with

Dave Berry and Lisa Snowdon. Prior to Global Radio, Abegunde worked at Mission on brands such as Nokia (music), VISA and Fashion Fringe. He started out at Jackie Cooper PR and then Idea Generation and has been working in PR for seven years.

■ DEACON COMMUNICATIONS

Former Outside Organisation creative director **DAN DEACON** has launched his own



communications agency. Based at Kennington Oval, Deacon Communications Limited will continue to work in the music and entertainment industries based around creative communications and reputation management.

Deacon, who spent over six years at Outside has worked with music and entertainment names including Grace Jones, Jonas Brothers, Katherine

Jenkins, Paul Oakenfold, *Attitude Magazine* and Sony Pictures Television.

He said: "The communications industry is changing at such a fast pace, from technology to the speed people make decisions.

"Our backbone is about staying ahead of the curve in every way, not only with the creative process but also with strategic counsel and reputation management. All communications are in real time and this is at the heart of the agency's DNA".

Further announcements regarding the new venture will be made in the coming weeks.

■ WILFUL PUBLICITY

WILLIAM LUFF has launched his own PR agency. He was former director of Publicity for Parlophone Records for 11 years, working for EMI.

He continues to work with his

existing client roster, which includes Iron Maiden, Conor Maynard, Alice In Chains and Georgi Kay amongst others. Additionally, he will be representing singer/songwriter Fish, who is releasing his first album in six years, as well as upcoming Welsh rock act The Dirty Youth and new artist Zena Kitt.

■ MERLIN

The global rights agency has hired former Warner Music Group executive **ROGER GOLD**.

Having left WMG after 17 years of service, Gold's expertise will be used to bolster Merlin's commercial and licensing activities in the USA alongside CEO Charles Caldas and head of business affairs Charlie Lexton.

Recruited on an advisory basis, Gold will be part time and continue to pursue other business interests outside of Merlin.

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

NEED TO KNOW

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#87 **SAM JACKSON**, Managing Editor, Classic FM

Sam Jackson has been the managing editor of Global Radio's national classical music station, Classic FM since 2011. He is responsible for the station's entire on-air output. His role also includes oversight of many of Classic FM's radio elements and brand extensions including its music policy, programming of live concerts at the Royal Albert Hall and work on its range of books, downloads and album releases.

In 2013, the station was named both UK Radio Brand of the Year at the Sony Radio Academy Awards and Best Classical Format at the New York International Radio Festival.

Jackson has worked at Classic FM for nearly a decade. He previously spent three years as the station's executive producer and head of music. He caught the radio bug whilst at university, where he undertook a placement at BBC Radio York and was also a



member of the inaugural Classic FM Consumer Panel.

During his time at Classic FM, Jackson has produced many of the station's biggest programmes. He was twice chosen for The Radio Academy's 30 Under 30 and, in 2012, was the only person working in radio to be named in the *Music Week* 30 Under 30 shortlist. He also moonlighted as a presenter on FUN Kids for five years, where he got to talk to an audience of seven-year-olds about Hannah Montana and the Jonas Brothers.

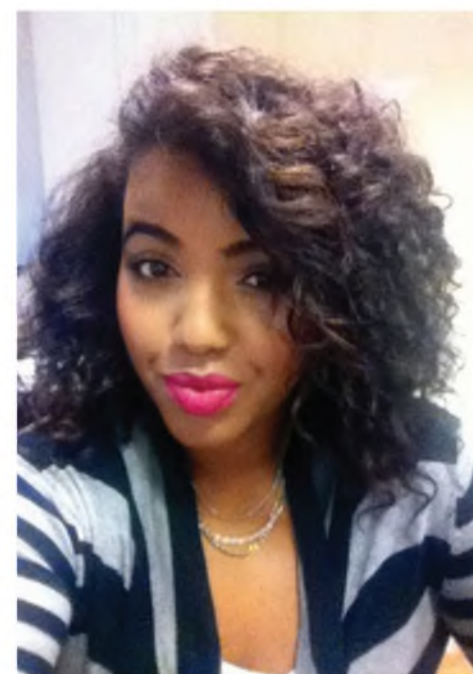
MY BIG BREAK How UK executives arrived in the music industry...

FATIMA DINEE, Office Manager/Assistant Radio Plugger, Soul 2 Streets

"At college I took part in a mentoring scheme run by the BBC - I learnt so much and discovered that many of the people I'd met didn't have media-related degrees. I changed my university course and majored in social science with media/journalism as a minor. Once I graduated, I didn't pursue a media or music-related career since getting an internship or job became increasingly difficult, so chose to teach.

"Fast forward six years, I decided it was time to be in an industry I've always wanted to work in. I began speaking to people about how I could get started and if they knew of anyone who wanted an intern or assistant. My good friend Negla Abdela, a product manager at Island, put me in touch with Maurice Dennemont at Soul 2 Streets, which specialises in radio plugging and PR for urban acts, among other things. He took a chance with me and it's been awesome so far. I'm learning and growing everyday as well as meeting so many interesting people."

"The craziest part of it all is that I'm in the very same building I did the mentoring scheme at the BBC 10 years ago... Fate?!"



TOP TIP

It's never too late to do what you actually want and being miserable in a job you hate shouldn't be an acceptable norm. I would also say, understand the beauty of networking and humble yourself to be able to learn new things no matter your age or previous experience. It's fun.

30 SINGLES/ALBUMS/COMPILATIONS

John Newman beats Paul McCartney and Pearl Jam to the Official UK Album No.1 spot



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



32 UK AIRPLAY & EU AIRPLAY

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

34 STREAMING, SPOTIFY & VEVO

OneRepublic, Katy Perry and Jason Derulo rule the streaming charts

37 INDIES & ITUNES

Macklemore & Ryan Lewis are still No.1 on the indie singles Top 20 with *Same Love*



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Alan Jones crunches the crucial numbers from the Official UK Charts

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The Upfront club chart is ruled by Showtek and Nelly claims the Commercial crown

42 KEY RELEASES

Upcoming albums include releases from Lorde, Avril Lavigne and Celine Dion

CHARTS UK AIRPLAY WEEK 42

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50



POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Katy Perry Roar Virgin EMI UMG	5,005	-3%	181	86.73m	-8%	
2	4	OneRepublic Counting Stars Polydor UMG	4,361	+5%	178	51.33m	+6%	
3	3	Ellie Goulding Burn Polydor UMG	3,882	-4%	162	47.75m	-5%	
4	5	John Newman Cheating Island UMG	2,840	+18%	168	44.00m	-8%	
5	16	Miley Cyrus Wrecking Ball RCA SME	2,911	+44%	156	43.38m	+51%	
6	2	Jason Derulo feat. 2.. Talk Dirty Warner Music WMG	2,522	-5%	124	43.37m	-20%	
7	6	Avicii Wake Me Up PRMD/Positiva UMG	3,306	-7%	167	43.16m	-6%	
8	24	Lorde Royals Virgin Records UMG	1,334	+70%	103	40.54m	+63%	
9	8	Avicii You Make Me PRMD/Positiva UMG	1,699	-4%	124	39.48m	-5%	
10	15	James Arthur You're Nobody 'Til S.. Syco SME	2,800	+13%	116	39.26m	+21%	
11	10	Lawson Juliet Polydor UMG	2,855	+9%	153	39.18m	+1%	
12	11	James Blunt Bonfire Heart Atlantic WMG	2,765	+10%	219	38.44m	+2%	
13	9	Jessie J It's My Party Island UMG	3,545	-5%	154	37.41m	-9%	
14	13	Vamps, The Can We Dance Virgin EMI UMG	2,474	+5%	147	33.93m	+1%	
15	14	Eliza Doolittle Let It Rain Parlophone WMG	1,547	+2%	151	33.71m	+3%	
16	7	Wanted, The Show Me Love (America) Island UMG	2,019	+9%	116	33.14m	-21%	
17	21	Conor Maynard R U Crazy Parlophone WMG	1,167	+23%	121	29.88m	+16%	
18	12	Robin Thicke feat. T.. Blurred Lines Polydor UMG	2,686	-9%	169	29.63m	-14%	
19	22	Daft Punk feat. Phar.. Get Lucky Columbia SME	2,046	-9%	195	29.04m	+15%	
20	96	Robbie Williams Go Gentle Island UMG	398	+272%	71	27.64m	+232%	
21	17	Paul McCartney New Virgin EMI UMG	777	+17%	110	26.93m	0%	
22	19	Macklemore With Ryan.. Same Love Atlantic WMG	1,200	-3%	127	25.81m	-3%	
23	26	Jason Derulo The Other Side Warner Music WMG	1,533	-5%	85	25.37m	+6%	
24	40	Storm Queen Look Right Through Ministry of S.. Ind.	994	+33%	65	25.30m	+37%	
25	23	Saturdays, The Disco Love Polydor UMG	1,768	+1%	140	23.99m	-4%	
26	20	Naughty Boy feat. Sa.. La La La Virgin Records UMG	1,893	-9%	135	23.31m	-11%	
27	25	Drake feat. Majid Jo.. Hold On, We're Going.. Island UMG	1,516	-2%	138	23.29m	-5%	
28	27	Macklemore And Ryan .. Can't Hold Us Atlantic WMG	926	-8%	45	22.32m	-5%	
29	60	Lissie Sleepwalking Columbia SME	470	+81%	61	22.04m	+48%	
30	34	Tinie Tempah feat. J.. Children Of The Sun Parlophone WMG	627	+2%	24	21.10m	+6%	
31	31	Gary Barlow Let Me Go Polydor UMG	1,784	+111%	167	20.51m	-4%	
32	29	John Newman Love Me Again Island UMG	1,839	-18%	199	20.37m	-10%	
33	30	Gavin DeGraw Best I Ever Had RCA SME	766	+3%	59	20.15m	-8%	
34	50	Cher I Hope You Find It Warner Music WMG	882	+74%	123	20.14m	+22%	
35	32	Miley Cyrus We Can't Stop RCA SME	1,267	-9%	126	19.78m	-6%	
36	47	Bruno Mars Locked Out Of Heaven Atlantic WMG	1,145	-15%	143	19.21m	+14%	
37	49	Union J Beautiful Life RCA SME	1,760	+10%	121	19.12m	+16%	
38	62	Coldplay Atlas Island UMG	418	-7%	61	19.08m	+31%	
39	28	Lana Del Rey Summertime Sadness Polydor UMG	1,014	-17%	132	18.89m	-17%	
40	33	Jake Bugg What Doesn't Kill You Virgin UMG	207	-1%	27	18.69m	-7%	
41	53	Jessie J feat. Big S.. Wild Island UMG	972	+12%	66	18.07m	+13%	
42	59	Eminem Berzerk Polydor UMG	301	+59%	110	18.01m	+21%	
43	36	Céline Dion Loved Me Back To Life Sony SME	112	+149%	44	17.99m	-7%	
44	69	Wilkinson Afterglow Virgin EMI UMG	430	+98%	114	17.76m	+40%	
45	41	Rubylux I Don't Want Paradise (Self Release) Ind.	75	-24%	10	17.65m	-3%	
46	67	Robin Thicke feat. 2.. Give It 2 U Polydor UMG	647	+8%	113	17.47m	+30%	
47	44	Passenger Let Her Go Netwerk Ind.	1,938	-4%	172	17.30m	-1%	
48	51	Jay-Z feat. Justin T.. Holy Grail Roc Nation UMG	769	+3%	110	17.01m	+4%	
49	35	Pink feat. Lily Allen True Love RCA SME	1,719	-13%	149	16.83m	-14%	
50	37	Pink Just Give Me A Reason RCA SME	1,432	-1%	154	16.64m	-12%	

UK TV AIRPLAY CHART TOP 50



POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Jason Derulo feat. 2.. Talk Dirty Warner Music WMG	710	-14%	21			
2	8	Miley Cyrus Wrecking Ball RCA SME	601	+23%	14			
3	2	Avicii You Make Me PRMD/Positiva UMG	571	-10%	18			
4	3	Katy Perry Roar Virgin EMI UMG	566	-7%	15			
5	5	OneRepublic Counting Stars Polydor UMG	534	-	17			
6	4	Chase & Status feat... Count On Me Virgin EMI UMG	506	-7%	19			
7	9	Drake feat. Majid Jo.. Hold On, We're Going.. Island UMG	482	+5%	16			
8	17	Eminem Berzerk Polydor UMG	480	+22%	17			
9	19	Saturdays, The Disco Love Polydor UMG	465	+29%	30			
10	16	Storm Queen Look Right Through Ministry of S. Ind.	455	+7%	16			
11	23	Conor Maynard R U Crazy Parlophone WMG	435	+36%	15			
12	6	Macklemore With Ryan.. Same Love Atlantic WMG	431	-19%	19			
13	14	Robin Thicke feat. 2.. Give It 2 U Polydor UMG	423	-1%	19			
14	10	James Arthur You're Nobody 'Til S.. Syco SME	412	-9%	13			
15	11	Briney Spears Work Bitch RCA SME	412	+255%	14			
16	7	Dizzee Rascal feat. ... Something Really Bad Island UMG	407	-19%	18			
17	18	Vamps, The Can We Dance Virgin EMI UMG	381	-1%	14			
18	21	Tinie Tempah feat. J.. Children Of The Sun Parlophone WMG	375	+9%	17			
19	12	Ellie Goulding Burn Polydor UMG	374	-13%	14			
20	13	Avicii Wake Me Up PRMD/Positiva UMG	368	-15%	17			
21	11	Jessie J It's My Party Island UMG	335	-24%	15			
22	32	John Newman Cheating Island UMG	315	+46%	14			
23	29	Lorde Royals Virgin Records UMG	311	+29%	15			
24	15	Lana Del Rey Summertime Sadness Polydor UMG	310	-27%	17			
25	20	Lady Gaga Applause Interscope UMG	291	-19%	15			
26	27	Nelly feat. Nicki Mi.. Get Like Me Island UMG	266	+2%	17			
27	126	Rizzle Kicks Skip To The Good Bit Island UMG	262	+394%	12			
28	25	DJ Fresh vs Diplo fe.. Earthquake Ministry of S. Ind.	257	-18%	19			
29	34	Iggy Azalea feat. T.I.. Change Your Life Virgin EMI UMG	253	+21%	15			
30	41	Ylvis The Fox Warner Music WMG	252	+36%	14			
31	58	Wilkinson Afterglow Virgin EMI UMG	242	+100%	16			
32	33	Lawson Juliet Polydor UMG	240	+13%	14			
33	24	Klangkarussell feat... Sonnentanz (The Sun.. Island UMG	230	-28%	16			
34	36	Icona Pop All Night Atlantic WMG	229	+13%	14			
35	26	Robin Thicke feat. T.. Blurred Lines Polydor UMG	222	-23%	19			
36	22	Miley Cyrus We Can't Stop RCA SME	223	-35%	13			
37	43	Little Nikki Little Nikki Says Columbia SME	197	+9%	14			
38	30	Jay-Z feat. Justin T.. Holy Grail Roc Nation UMG	194	-16%	13			
39	37	Union J Beautiful Life RCA SME	192	-4%	11			
40	78	JLS Billion Lights RCA SME	190	+118%	10			
41	28	Dermi Lovato Skyscraper Hollywood Rec. UMG	179	-29%	15			
42	52	Showtek feat. We Are.. Booyah Polydor UMG	177	+25%	9			
43	60	Martin Garrix Animals Virgin EMI UMG	171	+46%	6			
44	31	Justin Timberlake Take Back The Night RCA SME	163	-25%	16			
45	40	Daft Punk feat. Phar.. Get Lucky Columbia SME	153	-18%	20			
46	55	Bruno Mars Treasure Atlantic WMG	148	+11%	15			
47	50	John Newman Love Me Again Island UMG	142	-3%	14			
48	38	Sub Focus feat. Kele.. Turn It Around Virgin EMI UMG	139	-28%	7			
49	75	Katy B 5 AM Columbia SME	139	+49%	10			
50	108	James Blunt Bonfire Heart Atlantic WMG	137	+128%	14			

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

UK AIRPLAY ANALYSIS

BY ALAN JONES

Remaining massively ahead of the chasing pack, Roar – the first single from Katy Perry's new album, Prism – is number one on the radio airplay chart for the sixth straight week. It is finally beginning to show signs of weakening: its tally of 5,005 plays is down 2.73% week-on-week to a four week low, while its audience is off 7.65% week-on-week at 86.73m.

Jason Derulo's Talk Dirty – which ended Roar's reign on the sales chart and was shaping up to do the same on the radio airplay chart – suddenly slides to number six, bequeathing its runners-up place to OneRepublic's Counting Stars, which increases plays by 5.24% and its audience by 6.34% but is still far behind Roar, which has a 68.97% bigger audience reach. Counting Stars had top tallies of 60 plays from Capital North East, 59 from Capital

London and 58 from four other Capital franchises last week, while 20 plays on Radio One provided the largest (22.09%) single contribution to its overall audience.

Three tracks are new arrivals in the Top 10 of the radio airplay chart this week – Miley Cyrus' recent number one sales hit, Wrecking Ball, Kiwi newcomer Lorde's debut single Royals and reigning X Factor champion James Arthur's second single, You're Nobody 'Til Somebody Loves You.

Leaping 16-5 with plays up more than 44% and audience increasing 56% week-on-week, Wrecking Ball looks set to better the number three peak scaled by its predecessor We Can't Stop just nine weeks ago.

Although it added a massive 885 plays in the week, it was most indebted to Radio One, where it jumped from 14 plays to 25 in the



week. That inflated tally was beaten only by the 27 spins the station gave to Conor Maynard's R U Crazy and provided almost exactly 36% of its total audience.

A major hit in many countries already, 16 year old New Zealander Lorde's Royals looks like repeating its success in the UK, and makes hugely impressive progress on the radio airplay chart, where it shoots 24-8, with plays up more than 70% and audience up 63% week-on-

week. With 1,334 plays and an audience of 40.54m, it was aired 22 times on Radio One and seven times on Radio Two for a joint 58.56% audience share last week.

But the Beeb's big two are far from its only supporters, with 101 other stations airing it, and top tallies of 35 plays from KISS Fresh, and 34 apiece from three more KISS franchises, two Capital Network members and Oldham's The Revolution.

Jumping 15-10, You're Nobody 'Til Somebody Loves You is Arthur's follow-up to million-selling debut smash Impossible, which spent 11 weeks in the Top 10 of the radio airplay chart – two of them at number one – last winter. You're Nobody... increased its plays by more than 13% and its audience by 21% last week. 18 plays on Radio One – up from 13 the previous week – earned 26.81% of its audience, but its eight biggest supporters in terms of plays were members of the Capital Network, each of which aired the track between 48 and 52 times.

While its radio airplay chart challenge falters, Jason Derulo's Talk Dirty is number one on the TV airplay chart for the fifth time in six weeks. Although its promotional videoclip was aired 710 times last week compared to 821 the week before, it remains comfortably ahead at number one, with Miley Cyrus' Wrecking Ball closing 8-2, as it increases exposure from 492 plays to 601 plays.

CHARTS EU AIRPLAY WEEK 42 (Mon 14 - Sun 20 Oct 2013)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	Katy Perry Roar	Virgin EMI	UMG 18,095	0%	728	721.08m	-2%
2	1	Avicii Wake Me Up	PRMD/Positiva	UMG 15,297	-8%	737	685.24m	-7%
3	3	Ellie Goulding Burn	Polydor	UMG 13,420	0%	621	512.33m	+6%
4	4	John Newman Love Me Again	Island	UMG 10,588	-9%	729	457.81m	-3%
5	5	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 10,195	-6%	589	431.80m	-8%
6	6	Capital Cities Safe And Sound	Capitol Records	UMG 7,767	-7%	549	421.94m	-3%
7	7	OneRepublic Counting Stars	Polydor	UMG 11,012	+4%	623	414.26m	+4%
8	8	Olly Murs Dear Darlin'	Epic	SME 6,323	+3%	457	349.41m	+7%
9	10	James Blunt Bonfire Heart	Atlantic	WMG 7,555	+14%	646	347.55m	+10%
10	11	Imagine Dragons On Top Of The World	Polydor	UMG 5,021	+8%	326	331.97m	+11%
11	9	Robin Thicke feat. T.. Blurred Lines	Polydor	UMG 9,416	-8%	731	302.53m	-6%
12	20	Miley Cyrus Wrecking Ball	RCA	SME 9,300	+20%	575	292.86m	+35%
13	12	Bastille Pompeii	Virgin Records	UMG 4,623	-6%	458	282.69m	-5%
14	23	Lorde Royals	Virgin Records	UMG 6,743	+35%	549	277.97m	+35%
15	17	Pink Just Give Me A Reason	RCA	SME 4,831	+2%	603	257.29m	+6%
16	14	Lady Gaga Applause	Interscope	UMG 8,388	-9%	520	255.67m	-4%
17	18	NoNoNo Pumpin Blood	Warner Music	WMG 3,435	-5%	264	246.46m	+3%
18	16	Pink feat. Lily Allen True Love	RCA	SME 7,192	-8%	581	244.50m	-5%
19	15	Passenger Let Her Go	Embassy Of Music	SME 6,143	-3%	650	240.49m	-7%
20	13	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 7,647	-12%	830	240.17m	-13%
21	37	Avicii Hey Brother	Virgin EMI	UMG 4,475	+36%	310	226.25m	+52%
22	19	James Arthur Impossible	Syco	SME 3,482	0%	368	225.90m	+1%
23	25	Stromae Papaoutai	Mercury	UMG 4,849	+3%	318	193.48m	-1%
24	27	Jason Derulo feat. 2.. Talk Dirty	Warner Music	WMG 8,023	+4%	400	193.08m	+3%
25	29	Family Of The Year Hero	Others	Ind. 2,079	+1%	162	177.46m	-2%
26	21	Macklemore And Ryan .. Can't Hold Us	Atlantic	WMG 4,148	-11%	347	176.24m	-15%
27	22	Bruno Mars Treasure	Atlantic	WMG 5,531	-9%	608	175.35m	-15%
28	24	Armin van Buuren fea.. This Is What It Feel..	Positiva/Virg..	UMG 2,920	-10%	276	172.54m	-12%
29	32	Passenger Holes	Sony Music	SME 3,748	+1%	354	171.78m	+3%
30	26	Cro Whatever	Others	Ind. 2,016	-3%	122	169.85m	-12%
31	28	Calvin Harris feat. .. I Need Your Love	Columbia	SME 4,171	-2%	388	167.88m	-9%
32	34	Macklemore With Ryan.. Same Love	Atlantic	WMG 4,634	-3%	348	161.37m	+4%
33	30	Lumineers, The Ho Hey	Dualtone	UMG 2,832	-10%	505	160.12m	-10%
34	35	Lana Del Rey Summertime Sadness	Polydor	UMG 4,300	-2%	454	145.76m	-4%
35	78	Robbie Williams Go Gentle	Universal	UMG 1,855	+239%	319	145.35m	+85%
36	38	Justin Timberlake Mirrors	RCA	SME 3,730	-1%	489	135.49m	-6%
37	33	Sean Paul Other Side Of Love	Atlantic	WMG 3,002	-7%	199	135.33m	-15%
38	41	Revolverheld Das Kann Uns Keiner ..	Columbia	SME 1,438	+2%	93	135.17m	+4%
39	31	Avicii You Make Me	Virgin EMI	UMG 4,688	-8%	358	134.46m	-22%
40	42	Rihanna feat. Mikky .. Stay	Def Jam	UMG 2,253	-1%	424	132.29m	+2%
41	53	Birdy Wings	Atlantic	WMG 4,138	-3%	376	127.53m	+14%
42	39	Sportfreunde Stiller Applaus Applaus	Universal Mus..	UMG 1,531	-3%	132	126.70m	-10%
43	47	Rihanna Diamonds	Mercury	UMG 2,681	+2%	580	126.65m	+8%
44	36	Calvin Harris feat. .. Thinking About You	Columbia	SME 3,830	-9%	293	123.70m	-18%
45	54	Klangkarussell feat... Sonnentanz (The Sun ..	Island	UMG 3,353	-8%	371	122.59m	+11%
46	48	Drake feat. Majid Jo.. Hold On, We're Going..	Island	UMG 5,826	+9%	441	122.58m	+5%
47	44	Lykke Li I Follow Rivers	LL Recordings	WMG 1,569	+5%	338	121.91m	+1%
48	43	Empire Of The Sun Alive	Virgin Records	UMG 1,952	-12%	254	117.42m	-9%
49	49	Gotye Somebody That I Used..	Island	UMG 2,578	+6%	699	117.05m	+1%
50	69	Sunrise Avenue Lifesaver	Universal Mus..	UMG 1,405	+33%	145	116.95m	+35%



Katy Perry



Avicii



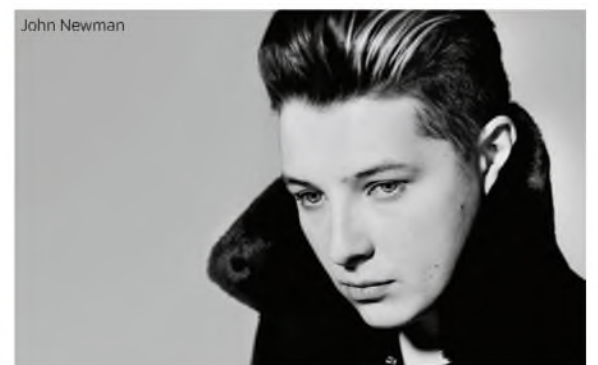
Ellie Goulding



Capital Cities



Naughty Boy



John Newman

CHARTS STREAMING – OFFICIAL WEEK 42



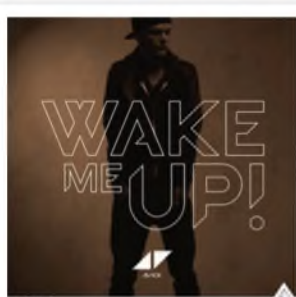
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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	ONEREPUBLIC Counting Stars <i>Interscope</i>
2	3	KATY PERRY Roar <i>Virgin</i>
3	2	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
4	4	AVICII Wake Me Up <i>Positiva/PRMD</i>
5	6	AVICII You Make Me <i>Positiva/PRMD</i>
6	11	MILEY CYRUS Wrecking Ball <i>RCA</i>
7	5	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
8	7	ELLIE GOULDING Burn <i>Polydor</i>
9	8	ARCTIC MONKEYS Do I Wanna Know? <i>Domino Recordings</i>
10	10	MACKLEMORE/LEWIS/LAMBERT Same Love <i>Macklemore</i>
11	9	MILEY CYRUS We Can't Stop <i>RCA</i>
12	12	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
13	13	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
14	15	PASSENGER Let Her Go <i>Netwerk</i>
15	19	JOHN NEWMAN Love Me Again <i>Island</i>
16	16	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
17	14	ARCTIC MONKEYS Why'd You Only Call Me When You're High? <i>Domino Recordings</i>
18	18	JAY Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc-A-Fella</i>
19	20	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
20	22	BEN PEARCE What I Might Do <i>MTA</i>
21	17	HAIM The Wire <i>Polydor</i>
22	56	CONOR MAYNARD R U Crazy <i>Parlophone</i>
23	30	THE VAMPS Can We Dance <i>EMI</i>
24	38	EMINEM Berzerk <i>Interscope</i>
25	21	LADY GAGA Applause <i>Interscope</i>
26	24	ARCTIC MONKEYS R U Mine? <i>Domino Recordings</i>
27	23	KLANKARUSSELL FT WILL HEARD Sonnentanz (Sun Don't Shine) <i>Island</i>
28	32	CHASE & STATUS FT MOKO Count On Me <i>EMI</i>
29	25	BASTILLE Pompeii <i>Virgin</i>
30	28	IMAGINE DRAGONS Radioactive <i>Interscope</i>
31	27	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
32	NEW	THE SATURDAYS Disco Love <i>Polydor</i>
33	31	ARCTIC MONKEYS Arabella <i>Domino Recordings</i>
34	26	JESSIE J It's My Party <i>Lava/Republic Records</i>
35	29	HAIM Falling <i>Polydor</i>
36	NEW	JOHN NEWMAN Cheating <i>Island</i>
37	NEW	JAMES BLUNT Bonfire Heart <i>Atlantic</i>
38	34	BASTILLE Things We Lost In The Fire <i>Virgin</i>
39	37	1975 Chocolate <i>Dirty Hit</i>
40	33	ONE DIRECTION Best Song Ever <i>Syco Music</i>
41	93	YLVIS The Fox <i>WM Norway</i>
42	39	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
43	36	ARCTIC MONKEYS One For The Road <i>Domino Recordings</i>
44	41	CALVIN HARRIS/ELLIE GOULDING I Need Your Love <i>Columbia</i>
45	46	LUMINEERS Ho Hey <i>Decca</i>
46	60	MARTIN GARRIX Animals <i>Spinnin'</i>
47	43	CALVIN HARRIS FT AYAH MARAR Thinking About You <i>Columbia</i>
48	35	KINGS OF LEON Supersoaker <i>RCA</i>
49	40	CHRISTINA PERRI A Thousand Years <i>Atlantic</i>
50	57	AVICII Hey Brother <i>Positiva/PRMD</i>
51	44	DEMI LOVATO Skyscraper <i>Hollywood</i>
52	58	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
53	49	BRUNO MARS Treasure <i>Atlantic</i>
54	42	CHVRCHES The Mother We Share <i>Virgin</i>
55	59	JUSTIN TIMBERLAKE Mirrors <i>RCA</i>
56	52	DRAKE Started From The Bottom <i>Cash Money/Republic Records</i>
57	53	ARCTIC MONKEYS Snap Out Of It <i>Domino Recordings</i>
58	55	ICONA POP FT CHARLI XCX I Love It <i>Atlantic</i>
59	50	JASON DERULO The Other Side <i>Warner Bros</i>
60	72	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
61	54	ARCTIC MONKEYS I Want It All <i>Domino Recordings</i>
62	84	ROBIN THICKE/KENDRICK LAMAR Give It 2 U <i>Interscope</i>
63	68	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
64	70	IMAGINE DRAGONS It's Time <i>Interscope</i>
65	71	RIHANNA Diamonds <i>Def Jam</i>
66	66	1975 Sex <i>Dirty Hit/Polydor</i>
67	45	JUSTIN TIMBERLAKE Take Back The Night <i>RCA</i>
68	64	ARCTIC MONKEYS No 1 Party Anthem <i>Domino Recordings</i>
69	77	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
70	67	ARCTIC MONKEYS Knee Socks <i>Domino Recordings</i>
71	73	OLLY MURS Dear Darlin' <i>Epic</i>
72	79	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
73	69	PINK FT NATE RUESS Just Give Me A Reason <i>RCA</i>
74	62	DRAKE FT JHENE AIKO From Time <i>Cash Money/Republic Records</i>
75	51	HAIM Don't Save Me <i>Polydor</i>



ONEREPUBLIC
COUNTING
STARS



CLIMBER: MILEY CYRUS



CLIMBER: THE VAMPS



NEW: THE SATURDAYS

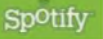


CLIMBER: JUSTIN TIMBERLAKE



CLIMBER: RUDIMENTAL

CHARTS STREAMING – SPOTIFY WEEK 42



GLOBAL

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	MILEY CYRUS Wrecking Ball
3	AVICII Hey Brother
4	KATY PERRY Roar
5	LORDE Royals
6	AVICII You Make Me
7	ELLIE GOULDING Burn
8	DRAKE Hold On, We're Going Home
9	ONEREPUBLIC Counting Stars
10	MILEY CYRUS We Can't Stop
11	YLVIS The Fox (What Does The Fox Say?)
12	JASON DERULO Talk Dirty - feat. 2 Chainz
13	JAY Z Holy Grail
14	LADY GAGA Applause
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	DVBBS Tsunami - Radio Edit
4	ELLIE GOULDING Burn
5	PHARRELL WILLIAMS Happy
6	MILEY CYRUS Wrecking Ball
7	KATY PERRY Roar
8	STROMAE papaoutai
9	AVICII You Make Me
10	LORDE Royals

EUROPE

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

NORWAY

POS	ARTIST/ ALBUM
1	AVICII Hey Brother
2	YLVIS The Fox (What Does The Fox Say?)
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	JASON DERULO Talk Dirty - feat. 2 Chainz
9	NAUGHTY BOY La La La
10	PITBULL Timber

AUSTRIA

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

Austria: Lorde



FRANCE

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	STROMAE formidable
3	STROMAE papaoutai
4	MILEY CYRUS Wrecking Ball
5	STROMAE tous les mÃmes
6	NAUGHTY BOY La La La - feat. Sam Smith
7	KATY PERRY Roar
8	AVICII You Make Me
9	MARTIN GARRIX Animals - Original Mix
10	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton

Germany: Jason Derulo

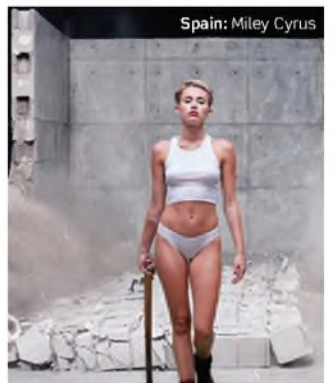


GERMANY

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



Norway: Ylvis



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	KATY PERRY Roar
7	NAUGHTY BOY La La La
8	PASSENGER Let Her Go
9	JOHN NEWMAN Love Me Again
10	CALVIN HARRIS I Need Your Love

SWEDEN

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

UNITED STATES

POS	ARTIST/ ALBUM
1	LORDE Royals
2	DRAKE Hold On, We're Going Home
3	MILEY CYRUS Wrecking Ball
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	IMAGINE DRAGONS Radioactive
10	LORDE Tennis Court

CHARTS STREAMING – MUSIC VIDEO WEEK 42



NEW ARTISTS - UK

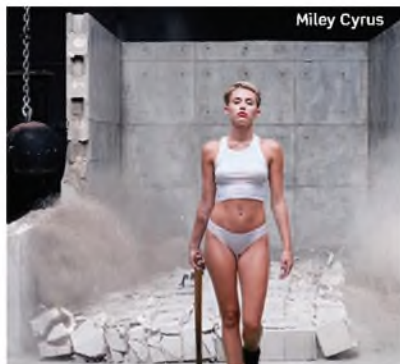
POS ARTIST/ SINGLE/ LABEL

- 1 THE VAMPS – Can We Dance
- 2 LORDE – Royals (US Version) LIFT
- 3 AVICII – Wake Me Up
- 4 NAUGHTY BOY FT SAM SMITH – La La La
- 5 MIKE WILL MADE IT FT MILEY CYRUS – 23
- 6 JOHN NEWMAN – Love Me Again LIFT
- 7 IGGY AZALEA FT T.I. - Change Your Life LIFT
- 8 YG FT JEEZY, RICH HOMIE QUAN – My Nigga (Explicit)
- 9 AVICII – Wake Me Up (Lyric)
- 10 AVICII – You Make Me
- 11 AVICII – You Make Me (Lyric)
- 12 JAMES ARTHUR – You're Nobody 'Til Somebody Loves You
- 13 LAWSON – Juliet LIFT
- 14 KLANGKARUSSELL FT WILL HEARD – Sonnetanz (Sun Don't Shine)
- 15 WILKINSON – Afterglow
- 16 IMAGINE DRAGONS – Radioactive
- 17 UNION J – Beautiful Life
- 18 JOHN NEWMAN – Cheating LIFT
- 19 BASTILLE – Pompeii LIFT
- 20 ARIANA GRANDE FT MAC MILLER – The Way

ITALY

POS ARTIST/ SINGLE

- 1 MILEY CYRUS - Wrecking Ball
- 2 JAKE LA FURIA - Gli Anni D'Oro
- 3 AVICII - Wake Me Up (Official Video)
- 4 ELLIE GOULDING - Burn
- 5 ALESSANDRA AMOROSO - Amore Puro
- 6 KATY PERRY - Roar (Official)
- 7 GUÈ PEQUENO - Brivido ft. Marracash
- 8 DADDY YANKEE - Limbo
- 9 AVRIL LAVIGNE - Let Me Go ft. Chad Kroeger
- 10 MARCO MENGONI - Non Passerai



WORLDWIDE

POS ARTIST/ SINGLE

- 1 MILEY CYRUS - Wrecking Ball
- 2 KATY PERRY - Roar (Official)
- 3 MILEY CYRUS - We Can't Stop
- 4 MIKE WILL MADE IT FT MILEY CYRUS – 23 (Explicit)
- 5 AVICII - Wake Me Up (Official Video)
- 6 NAUGHTY BOY FT SAM SMITH - La La La
- 7 LORDE - Royals (US Version)
- 8 LADY GAGA - Applause (Official)
- 9 RIHANNA - Pour It Up (Explicit)
- 10 AVRIL LAVIGNE - Let Me Go ft. Chad Kroeger



POLAND

POS ARTIST/ SINGLE

- 1 MILEY CYRUS - Wrecking Ball
- 2 JAMAL - Peron
- 3 AVICII - Wake Me Up (Official Video)
- 4 ELLIE GOULDING - Burn
- 5 ONEREPUBLIC - Counting Stars
- 6 EMINEM - Survival (Explicit)
- 7 KATY PERRY - Roar (Official)
- 8 NAUGHTY BOY FT SAM SMITH - La La La
- 9 SYLWIA GRZESZCZAK - Pożyczony
- 10 MILEY CYRUS - We Can't Stop



UK

POS ARTIST/ SINGLE

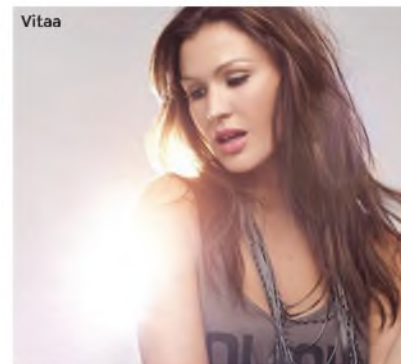
- 1 MILEY CYRUS - Wrecking Ball
- 2 ONEREPUBLIC - Counting Stars
- 3 KATY PERRY - Roar (Official)
- 4 ELLIE GOULDING - Burn
- 5 EVERYWHERE - Soldier
- 6 EMINEM - Berzerk (Official) (Explicit)
- 7 CONOR MAYNARD - R U Crazy
- 8 RIHANNA - Pour It Up (Explicit)
- 9 EMINEM - Survival (Explicit)
- 10 THE VAMPS - Can We Dance (Official Video)



AUSTRALIA

POS ARTIST/ SINGLE

- 1 KATY PERRY - Roar (Official)
- 2 MILEY CYRUS - Wrecking Ball
- 3 LORDE - Royals (US Version)
- 4 EMINEM - Survival (Explicit)
- 5 MIKE WILL MADE IT FT MILEY CYRUS – 23 (Explicit)
- 6 NATHANIEL - You
- 7 RIHANNA - Pour It Up (Explicit)
- 8 YG - My Nigga (Explicit) ft. Jeezy, Rich Homie Quan
- 9 KATY PERRY - Dark Horse (Audio) ft. Juicy J
- 10 DRAKE - Hold On, We're Going Home ft. Majid Jordan



FRANCE

POS ARTIST/ SINGLE

- 1 VITAA - Game Over ft. Maître Gims
- 2 NAUGHTY BOY FT SAM SMITH - La La La
- 3 MILEY CYRUS - Wrecking Ball
- 4 STROMAE - Papaoutai
- 5 MAÎTRE GIMS - Bella
- 6 AVICII - Wake Me Up (Official Video)
- 7 KATY PERRY - Roar (Official)
- 8 EMINEM - Berzerk (Official) (Explicit)
- 9 EMINEM - Survival (Explicit)
- 10 ELLIE GOULDING - Burn



SPAIN

POS ARTIST/ SINGLE

- 1 MILEY CYRUS - Wrecking Ball
- 2 PABLO ALBORAN - Donde Está El Amor feat. Jesse & Joy
- 3 AVICII - Wake Me Up (Official Video)
- 4 NAUGHTY BOY FT SAM SMITH - La La La
- 5 MILEY CYRUS - We Can't Stop
- 6 RIHANNA - Pour It Up (Explicit)
- 7 ROMEO SANTOS - Propuesta Indecente
- 8 JUAN MAGAN - Mal De Amores
- 9 KATY PERRY - Roar (Official)
- 10 ABRAHAM MATEO - Señorita

CHARTS INDIES WEEK 42



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / 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 3 **LONDON GRAMMAR** Strong / Metal & Dust (Sony DADC UK)
- 4 4 **JASMINE THOMPSON** Ain't Nobody / Nowever (Absolute Arvato)
- 5 6 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- 6 5 **DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE** Earthquake / MoS (Sony DADC UK)
- 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 10 **AWOLNATION** Sail / Red Bull (PIAS Arvato)
- 10 11 **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / Macklemore (ADA Arvato)
- 11 16 **ADELE** Make You Feel My Love / XL (PIAS Arvato)
- 12 13 **YOU ME AT SIX** Lived A Lie / BMG Rights (ROM)
- 13 12 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 14 28 **NICK CAVE & THE BAD SEEDS** Red Right Hand / Mute (PIAS Arvato)
- 15 23 **DUKE DUMONT FT A**M**E & MNEK** Need U (100%) / MoS/Blase Bays Club (Arvato)
- 16 65 **SAGE THE GEMINI FT IAMSU** Gas Pedal / Black Money (Empire)
- 17 14 **PASSENGER** Holes / Nettwerk (Essential/GEM)
- 18 138 **MIKE MAGO** The Show / MoS (Sony DADC UK)
- 19 19 **ARCTIC MONKEYS** R U Mine / Domino (PIAS Arvato)
- 20 21 **ADELE** Skyfall / XL (PIAS Arvato)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL



Awolnation

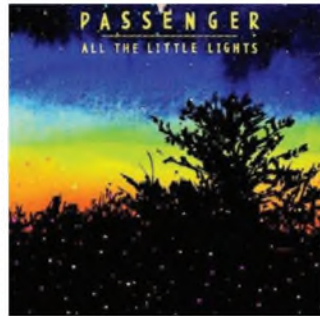
- 1 2 **AWOLNATION** Sail / Red Bull (Red Bull)
- 2 20 **SAGE THE GEMINI FT IAMSU** Gas Pedal / Black Money (Black Money Music)
- 3 49 **MIKE MAGO** The Show / MoS (Ministry Of Sound Group)
- 4 4 **DJ JASON MEDALLION** Talk Dirty To Me / DJ Jason Medallion (DJ Jason Medallion)
- 5 3 **CHAIN GANG OF 1974** Sleepwalking / Rockstar Games (Rockstar Games)
- 6 1 **SCRUFIZER** Kick It / Black Butter (Black Butter)
- 7 0 **VANCE JOY** Riptide / Infectious (Infectious Music)
- 8 6 **INTHELITTLEWOOD** How Do I Craft This Again / Yagcast Studios (Yagcast Studios)
- 9 5 **PREMIER PRODUCTIONS/** Look Right Through / Premier (Premier Music)
- 10 28 **KINA GRANNIS** Royals / One Haven (One Haven)
- 11 18 **CINEMATIC ORCHESTRA** To Build A Home / Ninja Tune (Ninja Tune)
- 12 11 **NEW MUSIC MASTERS** I Don't Care I Love It / New Music Masters (New Music Masters)
- 13 56 **DG HITS 2013** Look Right Through / DG Hits (DG Hits Music)
- 14 16 **MACKAY/GUTHRIE/THOMAS/MAVOR** Over And Done With / Neapolitan (Neapolitan)
- 15 32 **MASTERS IN FRANCE** Playin' With My Friends / A&G (A&G)
- 16 0 **FRESH TUNES** Eat Sleep Rave Repeat / Fresh Tunes (Fresh Tunes)
- 17 27 **FEMKE** Royals / GMPresents (GMPresents)
- 18 15 **EDWARD SHARPE & MAGNETIC ZEROS** Home / Rough Trade (XL Beggars)
- 19 0 **EMMA STEVENS** Riptide / Rising Tide (Rising Tide Music)
- 20 10 **POLICA** Chain My Name / Memphis Industries (Memphis Industries)



Passenger Indie Singles (2)



Sage The Gemini Indie Singles Breakers (2)



Passenger Indie Albums (2)



Linda Thompson Indie Albums Breakers (2)



Emma Stevens Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 2 3 **PASSENGER** All The Little Lights / Nettwerk (Essential/Proper)
- 3 2 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 4 0 **GARY NUMAN** Splinter (Songs From A Broken Mind) / Mortal/Cooking Vinyl (Essential/Proper)
- 5 0 **GIGGS** When Will It Stop / SNI (PIAS Arvato)
- 6 10 **KATIE MELUA** Ketevan / Dramatico (ADA Arvato)
- 7 7 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (ADA Arvato)
- 8 0 **JONATHAN WILSON** Fanfare / Bella Union (PIAS Arvato)
- 9 11 **GOLDFRAPP** Tales Of Us / Mute (PIAS Arvato)
- 10 13 **JOHNNY CASH** The Rebel / Music Digital (Delta/Sony DADC)
- 11 4 **PREFAB SPROUT** Crimson/Red / Icebreaker (Arvato)
- 12 14 **ADELE** 21 / XL (PIAS Arvato)
- 13 0 **LINDA THOMPSON** Won't Be Long Now / Topic (Proper)
- 14 12 **STEREOPHONICS** Graffiti On The Train / Stylus (ADA Arvato)
- 15 15 **CARO EMERALD** The Shocking Miss Emerald / Dramatico/Grand Mono (ADA Arvato)
- 16 8 **ANNA CALVI** One Breath / Domino (PIAS Arvato)
- 17 9 **THE FEELING** Boy Cried Wolf / BMG Rights (Rov/Arvato)
- 18 0 **MORCHEEBA** Head Up High / PIAS (PIAS Arvato)
- 19 6 **THE FRATELLIS** We Need Medicine / BMG Rights (Rov/Arvato)
- 20 5 **DAN LE SAC VS SCROBIUS PIP** Repent Replenish Repeat / Sunday Best (PIAS Arvato)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Jonathan Wilson

- 1 0 **JONATHAN WILSON** Fanfare / Bella Union (PIAS)
- 2 0 **LINDA THOMPSON** Won't Be Long Now / Topic (Topic)
- 3 0 **EMMA STEVENS** Enchanted / Rising Tide (Rising Tide Music)
- 4 0 **FEED ME** Calamari Tuesday / Sotto Voce (Sotto Voce)
- 5 6 **AGNES OBEL** Aventine / Play It Again Sam (PIAS)
- 6 3 **DARKSIDE** Psychic / Matador (XL Beggars)
- 7 11 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 8 0 **JOHN LEES' BARCLAY JAMES** North / Esoteric (Cherry Red)
- 9 5 **DANIEL AVERY** Drone Logic / Because (Because Music)
- 10 8 **NIC JONES** Penguin Eggs / Topic (Topic)
- 11 0 **CASS MCCOMBS** Big Wheel And Others / Domino (Domino Recordings)
- 12 0 **KITCHENS OF DISTINCTION** Folly / 3 Loop (3 Loop Music)
- 13 0 **TIM HECKER** Virgins / Kranky (Kranky)
- 14 0 **DEATH ANGEL** The Dream Calls For Blood / Nuclear Blast (Nuclear Blast)
- 15 0 **KWES** IIP / Warp (Warp)
- 16 19 **POLICA** Give You The Ghost / Memphis Industries (tbc)
- 17 76 **TOUCHSTONE** Oceans Of Time / Hear No Evil (Hear No Evil)
- 18 2 **LANTERNS ON THE LAKE** Until The Colours Run / Bella Union (PIAS)
- 19 1 **FULL ENGLISH** The Full English / Topic (Topic)
- 20 12 **BILL CALLAHAN** Dream River / Drag City (Drag City)

Pearl Jam

OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 37 **PEARL JAM** Lightning Bolt EMI
- 2 2 **ARCTIC MONKEYS** Am Domino Recordings
- 3 New **PAUL MCCARTNEY** New Hearmusic
- 4 New **JONATHAN WILSON** Fanfare Bella Union
- 5 8 **DARKSIDE** Psychic Matador
- 6 5 **ANNA CALVI** One Breath Domino Recordings
- 7 New **JOHN NEWMAN** Tribute Island
- 8 3 **HAIM** Days Are Gone Polydor
- 9 4 **LANTERNS ON THE LAKE** Until The Colours Run Bella Union
- 10 11 **LONDON GRAMMAR** If You Wait Metal & Dust Recordings

THIS LAST ARTIST / ALBUM / LABEL

- 11 New **COSMIC MACHINE** Cosmic Machine Because Music
- 12 16 **DANIEL AVERY** Drone Logic Phantasy Sounds
- 13 New **TO KILL A KING** Cannibals With Cutlery Xtno Mile
- 14 13 **MAZZY STAR** Seasons Of Your Day Rhymes Of An Hour
- 15 9 **FOUR TET** Beautiful Rewind Text
- 16 6 **PREFAB SPROUT** Crimson/Red Icebreaker
- 17 7 **KINGS OF LEON** Mechanical Bull RCA
- 18 New **GARY NUMAN** Splinter (Songs From A Broken Mind) Mortal Records
- 19 14 **BILL CALLAHAN** Dream River Drag City
- 20 New **LISSIE** Back To Forever Columbia



CHARTS iTUNES SINGLES WEEK 42

BELGIUM

POS ARTIST/ ALBUM
14/10/2013 - 20/10/2013

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

DENMARK

POS ARTIST/ ALBUM
11/10/2013 - 17/10/2013

- 1 AVICII Hey Brother
- 2 KLINGANDE Jubel
- 3 JAMES BLUNT Bonfire Heart
- 4 JASON DERULO Talk Dirty
- 5 MILKY CHANCE Stolen Dance
- 6 MARTIN GARRIX Animals
- 7 OLLY MURS Dear Darlin'
- 8 FAMILY OF THE YEAR Hero
- 9 STROMAE Papaoutai
- 10 KATY PERRY Roar

FRANCE

POS ARTIST/ ALBUM
14/10/2013 - 20/10/2013

- 1 BAKERMAT Vandaag
- 2 AVICII Wake Me Up
- 3 VITAA Game Over (feat. Maître Gims)
- 4 STROMAE Formidable
- 5 MARTIN GARRIX Animals
- 6 DVBBS, BORGEIOUS Tsunami
- 7 JASON DERULO Talk Dirty
- 8 JOHN NEWMAN Love Me Again
- 9 NAUGHTY BOY La La La
- 10 EMINEM Berzerk

GERMANY

POS ARTIST/ ALBUM
11/10/2013 - 17/10/2013

- 1 AVICII Hey Brother
- 2 KLINGANDE Jubel
- 3 JAMES BLUNT Bonfire Heart
- 4 JASON DERULO Talk Dirty
- 5 MILKY CHANCE Stolen Dance
- 6 MARTIN GARRIX Animals
- 7 OLLY MURS Dear Darlin'
- 8 FAMILY OF THE YEAR Hero
- 9 STROMAE Papaoutai
- 10 KATY PERRY Roar

ITALY

POS ARTIST/ ALBUM
10/10/2013 - 16/10/2013

- 1 VASCO ROSSI Cambia-Menti
- 2 AVICII Wake Me Up
- 3 ELLIE GOULDING Burn
- 4 KATY PERRY Roar
- 5 MILEY CYRUS Wrecking Ball
- 6 JOHN NEWMAN Love Me Again
- 7 ELISA L'anima Vola
- 8 LIGABUE Il Sale Della Terra
- 9 GIORGIA Quando Una Stella Muore
- 10 JAMES BLUNT Bonfire Heart



Belgium: Jason Derulo



Denmark: Avicii



France: Bakermat



Germany: James Blunt

NETHERLANDS

POS ARTIST/ ALBUM
11/10/2013 - 17/10/2013

- 1 PHARRELL WILLIAMS Happy
- 2 DVBBS, BORGEIOUS Tsunami
- 3 NIELS GEUSEBROEK Take Your Time Girl
- 4 JUSTIN BIEBER All That Matters
- 5 KATY PERRY Roar
- 6 JASON DERULO Talk Dirty (feat. 2 Chainz)
- 7 LORDE Royals
- 8 AVICII Hey Brother
- 9 AVICII Wake Me Up
- 10 STROMAE Papaoutai

SPAIN

POS ARTIST/ ALBUM
14/10/2013 - 20/10/2013

- 1 POR ELLAS Color Esperanza
- 2 AVICII Wake Me Up
- 3 JOHN NEWMAN Love Me Again
- 4 ROBIN THICKE Blurred Lines
- 5 MILEY CYRUS Wrecking Ball
- 6 MARC ANTHONY Vivir Mi Vida
- 7 MALÚ A Prueba De Ti
- 8 MILEY CYRUS We Can't Stop
- 9 KATY PERRY Roar
- 10 ONEREPUBLIC Counting Stars

SWEDEN

POS ARTIST/ ALBUM
09/10/2013 - 15/10/2013

- 1 JUSTIN BIEBER All That Matters
- 2 AVICII Hey Brother
- 3 YLVIS The Fox (What Does the Fox Say?)
- 4 AVICII Wake Me Up
- 5 MILEY CYRUS Wrecking Ball
- 6 KATY PERRY Roar
- 7 JUSTIN BIEBER Heartbreaker
- 8 VERONICA MAGGIO Sergels Torg
- 9 BRITNEY SPEARS Work B**ch
- 10 LALEH Colors

SWITZERLAND

POS ARTIST/ ALBUM
11/10/2013 - 17/10/2013

- 1 JAMES BLUNT Bonfire Heart
- 2 AVICII Wake Me Up
- 3 MARTIN GARRIX Animals
- 4 STROMAE Papaoutai
- 5 JASON DERULO Talk Dirty
- 6 KATY PERRY Roar
- 7 MILEY CYRUS Wrecking Ball
- 8 AVICII Hey Brother
- 9 JOHN NEWMAN Love Me Again
- 10 ELLIE GOULDING Burn

UNITED KINGDOM

POS ARTIST/ ALBUM
13/10/2013 - 19/10/2013

- 1 ONEREPUBLIC Counting Stars
- 2 MILEY CYRUS Wrecking Ball
- 3 LAWSON Juliet
- 4 EMINEM Rap God
- 5 JAMES BLUNT Bonfire Heart
- 6 EMINEM Berzerk
- 7 WILKINSON Afterglow
- 8 KATY PERRY Roar
- 9 CONOR MAYNARD R U Crazy
- 10 IGGY AZALEA Change Your Life (feat. T.I.)

CHARTS iTUNES ALBUMS WEEK 42



BELGIUM



POS ARTIST/ ALBUM

14/10/2013 - 20/10/2013

- 1 STROMAE Racine Carrée
- 2 PEARL JAM Lightning Bolt
- 3 VARIOUS The Sound of Belgium
- 4 VARIOUS ARTISTS MNM Big Hits 2013.3
- 5 BRUNO MARS Unorthodox Jukebox
- 6 AGNES OBEL Aventine
- 7 VARIOUS ARTISTS Serious Beats 76
- 8 PAUL MCCARTNEY New
- 9 BIRDY Fire Within
- 10 JAMES BLUNT Moon Landing

DENMARK



POS ARTIST/ ALBUM

11/10/2013 - 17/10/2013

- 1 HELENE FISCHER Farbenspiel
- 2 PEARL JAM Lightning Bolt
- 3 VARIOUS Kontor Sunset Chill - All Time...
- 4 THE BOSSHOSS Flames Of Fame
- 5 VARIOUS Kontor Top Of The Clubs...
- 6 JUPITER JONES Das Gegenteil Von Allem
- 7 AVICII True
- 8 MILKY CHANCE Sadnecessary
- 9 VARIOUS ARTISTS Bravo Hits 83
- 10 CASPER Hinterland (Deluxe Version)

FRANCE



POS ARTIST/ ALBUM

14/10/2013 - 20/10/2013

- 1 STROMAE Racine Carrée
- 2 KAARIS Or Noir
- 3 DRY Maintenant Ou Jamais
- 4 PAUL MCCARTNEY New
- 5 DUB INC Paradise
- 6 MORCHEEBA Head Up High
- 7 VARIOUS NRJ 200% Hits 2013, Vol. 2
- 8 BRUNO MARS Unorthodox Jukebox
- 9 SÉBASTIEN TELLIER Confection
- 10 AVICII True

GERMANY



POS ARTIST/ ALBUM

11/10/2013 - 17/10/2013

- 1 HELENE FISCHER Farbenspiel
- 2 PEARL JAM Lightning Bolt
- 3 VARIOUS Kontor Sunset Chill - All Time...
- 4 THE BOSSHOSS Flames Of Fame
- 5 VARIOUS Kontor Top Of The Clubs...
- 6 JUPITER JONES Das Gegenteil Von Allem
- 7 AVICII True
- 8 MILKY CHANCE Sadnecessary
- 9 VARIOUS ARTISTS Bravo Hits 83
- 10 CASPER Hinterland (Deluxe Version)

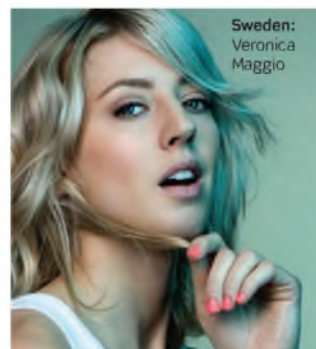
ITALY



POS ARTIST/ ALBUM

10/10/2013 - 16/10/2013

- 1 ELISA L'anima Vola
- 2 PEARL JAM Lightning Bolt
- 3 ROBERTO VECCHIONI Io Non...
- 4 LUCA CARBONI Fisco & Politico
- 5 JAKE LA FURIA Musica Commerciale
- 6 MILEY CYRUS Bangerz
- 7 EMIS KILLA Mercurio (Deluxe Edition)
- 8 PAUL MCCARTNEY New (Deluxe)
- 9 GLEE CAST The Quarterback...
- 10 ALESSANDRA AMOROSO Amore Puro



NETHERLANDS



POS ARTIST/ ALBUM

11/10/2013 - 17/10/2013

- 1 JANINE JANSEN Bach Concertos
- 2 PEARL JAM Lightning Bolt
- 3 VARIOUS ARTISTS 538 Hitzone 67
- 4 PAUL MCCARTNEY New
- 5 KINDEREN VOOR KINDEREN Klaar Voor
- 6 FLEETWOOD MAC Rumours
- 7 ANOUK Sad Singalong Songs
- 8 AVICII True
- 9 BRUNO MARS Unorthodox Jukebox
- 10 JOHN MAYER Paradise Valley

SPAIN



POS ARTIST/ ALBUM

14/10/2013 - 20/10/2013

- 1 MALÚ Sí
- 2 PABLO ALBORÁN Tanto (Edición Especial)
- 3 MARC ANTHONY 3
- 4 MELENDI Lágrimas Desordenadas
- 5 RADIO FUTURA La Canción De Juan Perro
- 6 PEARL JAM Lightning Bolt
- 7 CHAMBAO 10 Años Around The World
- 8 PABLO LÓPEZ Once Historias Y Un Piano
- 9 FANGORIA Cuatricromía
- 10 ROZALÉN Con Derecho A...

SWEDEN



POS ARTIST/ ALBUM

09/10/2013 - 15/10/2013

- 1 VERONICA MAGGIO Handen I Fickan...
- 2 LALEH Colors
- 3 AVICII True
- 4 PEARL JAM Lightning Bolt
- 5 MELISSA HORN Om Du Vill Vara Med Mig
- 6 LARS WINNERBÄCK Hosianna
- 7 LISA NILSSON Sångers Om Oss
- 8 VARIOUS ARTISTS Absolute Running
- 9 MILEY CYRUS Bangerz
- 10 ONE DIRECTION Midnight Memories ...

SWITZERLAND



POS ARTIST/ ALBUM

11/10/2013 - 17/10/2013

- 1 PEARL JAM Lightning Bolt
- 2 HELENE FISCHER Farbenspiel
- 3 NICOLE BERNEGGER The Voice
- 4 STROMAE Racine Carrée
- 5 LUNIK Encore
- 6 JOHN NEWMAN Tribute
- 7 THE BOSSHOSS Flames of Fame
- 8 AVICII True
- 9 MORCHEEBA Head Up High
- 10 BASTIAN BAKER Too Old To Die Young...

UNITED KINGDOM



POS ARTIST/ ALBUM

13/10/2013 - 19/10/2013

- 1 JOHN NEWMAN Tribute
- 2 VARIOUS Annie Mac Presents 2013
- 3 ARCTIC MONKEYS AM
- 4 PASSENGER All The Little Lights
- 5 LONDON GRAMMAR If You Wait
- 6 PEARL JAM Lightning Bolt
- 7 VARIOUS ARTISTS American Heartbreak
- 8 CHASE & STATUS Brand New Machine
- 9 MILEY CYRUS Bangerz
- 10 DRAKE Nothing Was the Same

CHARTS ANALYSIS WEEK 42



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

- **LORDE** *Royals* Virgin
- **JAMES ARTHUR** *You're Nobody 'Til Somebody Loves You* Syco
- **SHOWTEK/WE ARE LOUD/WILSON** *Booyah* Polydor
- **UNION J** *Beautiful Life* RCA
- **JUSTIN BIEBER** *Hold Tight* Def Jam
- **TAYLOR SWIFT** *Sweeter Than Fiction* Sony Classical
- **ICONA POP** *All Night* Atlantic
- **DIZZEE RASCAL FEAT. TEDDY SKY** *Love This Town* Dirtree Skank
- **SWAY FEAT. KSI TIGGER DA AUTHOR** *3 Beat/AATW*
- **SEAN PAUL** *Turn It Up* Atlantic
- **RECONNECTED** *Time Of Our Lives* Bannatyne Music
- **LITTLE NIKKI** *Little Nikki Says* Deconstruction
- **SKREAM** *Diam* DSB Music
- **KEANE** *Everybody's Changing* Island
- **KATY PERRY FEAT. JUICY J** *Dark Horse* Virgin
- **KATY PERRY** *Walking On Air* Virgin
- **JAKE BUGG** *Slumville Sunrise* EMI
- **GLEE CAST** *If I Die Young* Epic
- **PINK** *Try* RCA
- **LABRINTH FEAT. EMELI SANDE** *Beneath Your Beautiful* Syco

UK ARTIST ALBUMS CHART

- **KATY PERRY** *Prism* Virgin
- **JAMES BLUNT** *Moon Landing* Atlantic
- **LAWSON** *Chapman Square* Global Talent
- **ANDREA BEGLEY** *The Message* Capitol
- **EARTH WIND & FIRE** *Now Then & Forever* Sony Music CG
- **POLICA** *Shulamith* Memphis Industries
- **STEVEN WILSON** *Drive Home* K Scope
- **TEARS FOR FEARS** *The Hurting* Mercury
- **KATY PERRY** *Teenage Dream* Virgin
- **DEF LEPPARD** *Viva Hysteria* Frontiers
- **VAN MORRISON** *Moondance* Rhino
- **AFI** *Burials* Republic Records
- **STEVE HACKETT** *Genesis Revisited – Live At Hammersmith* Inside Out
- **MONSTER MAGNET** *Last Patrol* Napalm
- **KEANE** *Hopes And Fears* Island
- **MOTION PICTURE CAST RECORDING** *Les Misérables* Polydor
- **MOTORHEAD** *Aftershock* UDR
- **MURRAY GOLD** *Doctor Who – The Snowmen/The Doctor* Silva Screen

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at musicweek.com.

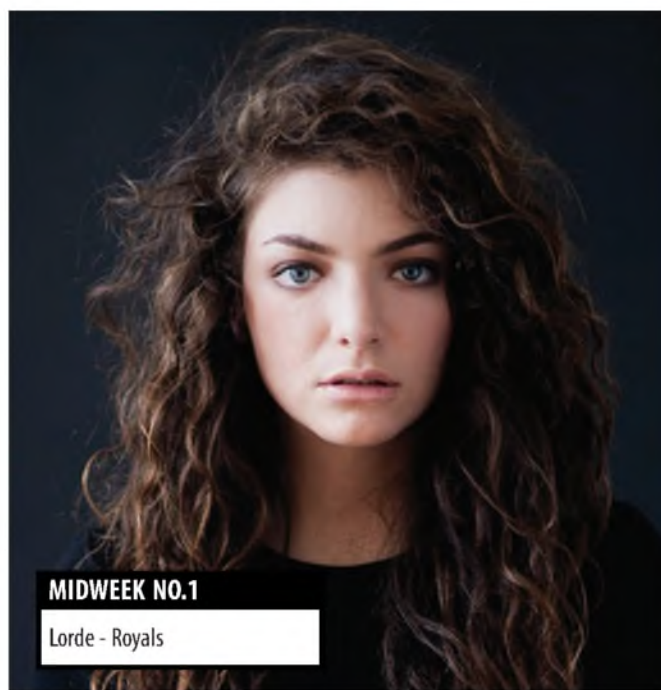
Source: Official Charts Company

SINGLES

BY ALAN JONES

It's finally here: after weeks of having nowhere to buy **Lorde's** *Royals*, UK consumers have reacted to its delayed availability with predictable interest. On Tuesday's midweeks, the New Zealand teenager's world-conquering smash was at No.1, around 6,000 sales ahead of **James Arthur's** *You're Nobody 'Til Somebody Loves You*.

On last Sunday's Official Singles Chart, meanwhile, OneRepublic's *Counting Stars* returned to No.1, upping sales 1.70% week-on-week to 65,981, as its overall sales climbed to 424,633. The second single from the band's third album *Native*, it was a powerful comeback – their last single, *If I Lose Myself*, didn't find favour with radio or punters, failing to make the Top 200 at all – eventually reaching No.134 when basking in the



MIDWEEK NO.1

Lorde - Royals

reflected glory of *Counting Stars* five weeks ago.

After interrupting OneRepublic's reign last week, **Miley Cyrus'** *Wrecking Ball* dips to No.2 (53,989 sales).

With three hits in 2012 and three more in 2013, **Lawson** have now reached the Top 15 with each of their first six singles. The latest, *Juliet*, debuted at No.3 (40,812 sales). Lawson's previous

singles and their opening week's sales are: *When She Was Mine* (47,511), *Brokenhearted* (feat. R.o.B, 45,948), *Standing In The Dark* (42,477), *Taking Over Me* (39,994), *Learn To Love Again* (11,331).

With uncredited vocals from **Becky Hill**, **Wilkinson** scored his first hit with *Afterglow* debuting at No.8 (30,518 sales).

Aussie rapper **Iggy Azalea's** career continues to blossom, with *Change Your Life* (feat. T.I.) becoming her third and highest charting hit of the year, debuting at No.10 (26,622 sales).

Norwegian comedy duo **Ylvis'** debut hit *The Fox* edged 24-23 (14,911 sales) on Sunday to reach a new peak while **Rihanna's** *Pour It Up* moved 45-43 (5,635 sales) to also hit its highest point yet on the chart.

Overall single sales were down 7.43% week-on-week at 2,849,724 – a 114 week low, and 13.02% below same week 2012 sales of 3,276,384.

ALBUMS

BY ALAN JONES

She's back: **Katy Perry's** new album *Prism* sat comfortably atop the midweek sales flashes on Tuesday (20,879), ahead of **James Blunt's** *Moon Landing* (14,635).

Last week, 17 new entries flooded into the Official UK Albums Chart Top 75. **John Newman** rather ungallantly wiped the floor with the rest on Sunday – even new releases from a cavalcade of chart veterans like **Pearl Jam**, **Cher**, **Paul McCartney** and **Gary Numan**. Newman debuted at No.1 in the first all-new top five for 72 weeks with his first album, *Tribute*.

Attracting sales of 29,756 copies, *Tribute* included 23 year-old Yorkshireman Newman's debut solo smash *Love Me Again*, which debuted atop the singles chart 15 weeks ago.

Aiming for their first ever UK No.1 album, **Pearl Jam** failed valiantly but secured their eighth Top 10 album from 10 studio releases, debuting at No.2 with *Lightning Bolt* on sales of 17,559 copies. It is a little over four years since their last studio album, *Backspacer*, debuted and peaked at No.9 on first week sales of 25,804 copies.

71-year-old **Paul McCartney** lengthened his already impressive span as a chart artist to more



MIDWEEK NO.1

Katy Perry - Prism

than 50 years, debuting at No.3 (15,724 sales) with his latest album, *New*.

His last album, *Kisses On The Bottom* also debuted at No.3 (23,849 sales) in February 2012, instantly becoming his highest charting solo set since 1997, when *Flaming Pie* reached No.2.

Undoubtedly given a major boost by her performance of *I Hope You Find It* on the first live *X Factor* results show, **Cher's** first album in 12 years, *Closer To The Truth*, debuted at No.4 (14,621 sales). That's an improvement on her last album, *Living Proof*, which debuted and

peaked at No.46 on sales of 12,048 copies in 2001. Closer To The Truth is **Cher's** first Top 10 album since *Believe* in 1998, and her highest charting album since *Love Hurts* reached No.1 in 1991. It brings to 15 the number of albums that she has charted since 1965, including two with late ex-husband **Sonny**.

At 67, **Cher** also becomes the oldest female solo artist to have a hit single in the UK, with *I Hope You Find It* – a **Miley Cyrus** cover – debuting at No.25 (11,824 sales).

Arriving a little over a year after their debut album, *Perhaps*

Love instantly became **Jonathan & Charlotte's** second Top 10 album on Sunday, debuting at No.5 (14,490 sales). Runners-up on the sixth season of ITV talent show *Britain's Got Talent*, the pair are still only 18, and also reached No.5 (on significantly higher first week sales of 25,238) with their first album *Together* in October of last year. A classical crossover act from Essex, each has three solo showcases on the new album but perform in harness on the rest, including the **John Denver** title track, **Sarah McLachlan** cover *Angel* and – perhaps most bizarrely, considering their chosen idiom – their version of the club classic *You Got The Love*, as originally a hit for **The Source** feat. **Candi Staton**.

Can we really all have lived so long that **The Saturdays** have released five albums? Apparently so. Latest effort, *Living For The Weekend*, was preceded by no fewer than four singles and debuted at No.10 (9,554 sales) on Sunday.

After 12 weeks as the No.1 compilation, *Now That's What I Call Music!* 85 fell to No.2 (11,659 sales), replaced by *Now That's What I Call 80s Dance* (11,979 sales).

Overall album sales were up 1.38% week-on-week at 1,347,593 – 7.77% below same week 2012 sales of 1,461,082.

CHARTS CLUB WEEK 42

Club charts are available on **MusicWeek.com** every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	7	6	SHOWTEK FT WE ARE LOUD & SONNY WILSON Booyah / Spinnin'/Polydor
2	5	3	BEN PEARCE What I Might Do / MTA/Mercury
3	1	4	FATBOY SLIM & RIVA STARR Eat Sleep Rave Repeat / Skint
4	11	3	MARTIN GARRIX Animals / Positiva
5	6	6	MONSIEUR ADI FT A**M**E What's Going On / Relentless/Sony/Karma Artists
6	17	4	YOUNG KATO Drink, Dance, Party / BMG/Rights
7	19	5	EELKE KLEIJN FT TRESOR Stand Up / 3 Beat
8	22	2	EMPIRE OF THE SUN DNA / Virgin
9	12	6	PATROLLA Groovy / Island
10	15	11	STORM QUEEN Look Right Through / MoS
11	20	4	THE RELOUD FT CRYSTAL WATERS Say Yeah / Circle Rainbow
12	36	5	SIGMA FT TAYLOR FOWLIS Summer Calling / 3 Beat
13	27	2	WILKINSON Afterglow / Rom/Virgin
14	0	1	DUNCAN MORLEY If Time Runs Out / Perpetual Motions
15	26	4	WOOKIE FT ELIZA DOOLITTLE The Hype / Manchu/Strictly Rhythm
16	29	4	JACK & JOY VS. MENINI & VIANI FT GREG..#Aahm (All About House Music) / Adaptor
17	25	2	MDNGHT Into The Night / MUK
18	35	3	MARC TALEIN FT HAIDARA Lights On / Transmission
19	23	5	VENSUN FT DAVID VENETTA & SYLVIA TOSUN Love Is Love / Sea To Sun
20	24	3	SKREAM FT SAM FRANK Rollercoaster / Rinse/Tempa
21	4	6	JOHN NEWMAN Cheating / Island
22	3	3	ICONA POP All Night / Atlantic
23	2	10	HARDWELL & DYRO FT BRIGHT LIGHTS Never Say Goodbye / Relentless
24	0	1	KAMALIYA Love Me Like / AATW
25	0	1	2 UNLIMITED Get Ready / Bye
26	13	7	AVICII You Make Me / PRMD/Positiva
27	8	11	FOXES Youth / Sign Of The Times
28	31	4	DELERIUM FT STEF LANG Chrysalis Heart / Nettwerk
29	37	3	ARE YOU READY? Are You Ready? / White Label
30	34	2	TIGA VS. AUDION Let's Go Dancing / Turbo
31	0	1	JAMES ARTHUR You're Nobody Til Somebody Loves You / Syco
32	18	5	RIHANNA What Now / Virgin/EMI
33	32	2	TRITONAL Metamorphosis li / Enhanced
34	39	2	ROBIN THICKE FT KENDRICK LAMAR Give It 2 U / Interscope
35	0	1	E'VOKE All I Want / Pinball
36	10	3	IGGY AZALEA FT T.I. Change Your Life / Virgin/EMI
37	0	1	NICK SKITZ FT AMBA SHEPHERD Get Your Gun / Central Station
38	0	1	KOVE Searching / MTA/Mercury
39	0	1	DUCK SAUCE Radio Stereo / 3 Beat
40	0	1	SEAMUS HAJI VS. JUNKDNA & OLIC After Midnight (Aurora Lights) / Big Love

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	3	BRITNEY SPEARS Work B**Ch! / Sony
2	15	2	LUMINITES Do Something / Epic
3	11	3	SHOWTEK FT WE ARE LOUD & SONNY WILSON Booyah / Spinnin'/Polydor
4	10	2	KATY PERRY Roar / Virgin
5	16	3	EMPIRE OF THE SUN Dna / Virgin
6	19	3	NELLY FT NICKI MINAJ & PHARRELL Get Like Me / Island
7	18	2	CONOR MAYNARD R U Crazy / Parlophone
8	23	2	AGGRO SANTOS Love Like This / Fod
9	2	3	FATBOY SLIM & RIVA STARR Eat Sleep Rave Repeat / Skint
10	4	4	ROBIN THICKE FT KENDRICK LAMAR Give It 2 U / Interscope
11	21	2	MARTIN GARRIX Animals / Positiva
12	0	1	LITTLE MIX Move / Syco
13	28	2	MARC TALEIN FT HAIDARA Lights On / Transmission
14	8	6	THE SATURDAYS Disco Love / Polydor
15	1	4	ICONA POP All Night / Atlantic
16	24	4	SIGMA FT TAYLOR FOWLIS Summer Calling / 3 Beat
17	22	3	SEAMUS HAJI VS. JUNKDNA & OLIC After Midnight (Aurora Lights) / Big Love
18	0	1	DALEY Broken / Polydor
19	29	2	MONSIEUR ADI FT A**M**E What's Going On / Relentless/Sony/Karma Artists
20	0	1	JAMES ARTHUR You're Nobody Til Somebody Loves You / Syco
21	30	2	WOOKIE FT ELIZA DOOLITTLE The Hype / Manchu/Strictly Rhythm
22	3	4	IGGY AZALEA FT T.I. Change Your Life / Virgin/EMI
23	0	1	THE WANTED Show Me Love (America) / Island
24	14	5	RIHANNA What Now / Virgin/EMI
25	0	1	JLS Billion Lights / RCA
26	5	4	LAWSON Juliet / Polydor
27	13	6	AVICII You Make Me / PRMD/Positiva
28	0	1	DUNCAN MORLEY If Time Runs Out / Perpetual Motions
29	0	1	DUCK SAUCE Radio Stereo / 3 Beat
30	20	4	ONEREPUBLIC Counting Stars / Interscope



UPFRONT Showtek



COMMERCIAL POP Britney



URBAN Nelly

Showtek rule Upfront Club chart as Nelly makes a strong comeback

ANALYSIS

BY ALAN JONES

Dutch label Spinnin' has supplied a succession of floorfillers to the Upfront club chart this year, including tracks from Kirsty, Grace Valerie, Style Of Eye and The Aston Shuffle. Its latest sensation is Booyah, the debut hit from Showtek feat. We Are Loud and Sonny Wilson.

In mixes from Cash Cash, JP Candela & Alexander Som, Lucky Date and Brooks, the track sprints 7-1 on the Upfront

club chart, where it has a 2.92% lead over new runner-up Ben Pearce's What I Might Do.

Booyah also leaps 11-3 on the Commercial Pop chart, trailing Luminites' Do Something, which vaults 15-2, and Britney Spears' Work B**ch!, which jumps 6-1.

With a comfortable 10.59% victory margin, Work B**ch! is the first single from Spears' upcoming album Britney Jean, and the follow-up to Ooh La La, a track from the Smurfs 2 soundtrack which reached number two on the Commercial Pop chart in August.

Work B**ch! is Spears' first lead over new runner-up Ben Pearce's What I Might Do. Commercial Pop number one since Till The World Ends became her seventh chart-topper in a row in April 2011.

Although support is off only 14.64% week-on-week, Iggy Azalea's Change Your Life (feat. T.I.) tumbles 1-5 on the Urban club chart after two weeks at the summit. The rest of last week's top five simply move up a notch apiece - which means that Nelly's Got Like Me (feat. Nicki Minaj & Pharrell) reclaims pole position, and has now been number one three times in five weeks.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	7	NELLY FT NICKI MINAJ & PHARRELL Get Like Me / Island
2	3	5	RIHANNA What Now / Virgin/EMI
3	4	7	ROBIN THICKE FT KENDRICK LAMAR Give It 2 U / Interscope
4	5	4	STYLO G FT SISTER NANCY Badd / 3 Beat
5	1	5	IGGY AZALEA FT T.I. Change Your Life / Virgin/EMI
6	14	2	JUSTIN TIMBERLAKE Tko / RCA
7	8	3	MATRIX & FUTUREBOUND FT MAX MARSHALL Control / 3 Beat/Metro/Viper
8	30	2	LITTLE MIX Move / Syco
9	22	2	KID INK FT CHRIS BROWN Show Me / RCA
10	24	3	TINIE TEMPAH FT JOHN MARTIN Children Of The Sun / Parlophone
11	10	3	JASON DERULO FT 2 CHAINZ Talk Dirty / Warner Brother
12	12	10	DRAKE FT MAJID JORDAN Hold On We're Going Home / Cash Money/Republic
13	7	6	CHARLIE BROWN Bones / AATW
14	6	7	GHETTYS FT KANO + MYKL Party Animal / Disrupt
15	15	11	WOOKIE FT ELIZA DOOLITTLE The Hype / Manchu/Strictly Rhythm
16	16	4	GYPTIAN FT ANGELA HUNTE Vixen / VP/Greensleeves
17	11	5	SKILF Shuffle / Sair
18	0	1	SEAN PAUL Turn It Up / Atlantic
19	13	13	FUSE ODG Azonto / 3 Beat
20	0	1	TS7 Reach / 3 Beat
21	17	7	DIZZEE RASCAL FT WILL.I.AM Something Really Bad / Island
22	0	1	NAUGHTY BOY FT WIZ KHALIFA & ELLA EYRE Think About It / Virgin/EMI
23	29	4	AMPLIFY DOT Outlaw / Virgin/EMI
24	18	5	2 CHAINZ FT PHARRELL Feds Watching / Def Jam
25	23	2	BLACK LION & THE WIZARD FT KAT DAHLIA & NYANDA Mash It Up / Black Lion MG
26	19	5	JESSIE J It's My Party / Island
27	9	10	EELKE KLEIJN FT TRESOR Stand Up / 3 Beat
28	26	6	BIG SEAN Fire / Good/Def Jam
29	27	2	MR 2KAY FT MAY7EVEN & MOELOGO Bubugaga / Grafton
30	20	5	FUGI-ROC FT S.E.L. Dangerous / Bournehill

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	CALVIN HARRIS & ALESSO FT HURTS Under Control
2	BEN PEARCE What I Might Do
3	AFROJACK The Spark
4	KATY B 5Am
5	NINETOES Finder
6	DON DIABLO & MATT NASH Starlight
7	MONSIEUR ADI FT AME What's Going On
8	DUCK SAUCE Radio
9	STYLO G FT SISTER NANCY Badd
10	MARTIN SOLVEIG & LAIDBACK LUKE Blow
11	SIGMA FT DOCTOR Rudeboy
12	DILLON FRANCIS FT T.E.E.D Without You
13	MAT ZO Lucid Dreams
14	THE YOUNG PUNX Harlem Breakdown
15	STEVE AOKI & RUNE FT RAS Bring You To Life
16	MICHAEL WOODS The Pit
17	JACOB PLANT Warehouse Ep
18	DEPECHE MODE You Should Be Higher
19	DUSKY Careless
20	TOM STAAR FT IN ATLANTA Staars



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



INDUSTRY EVENTS DATES FOR YOUR DIARY

October 29

HMV Football Extravaganza,
Grosvenor House Hotel



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October

29
HMV Football Extravaganza
Grosvenor House Hotel,
London
footballextravaganza.org

30
Mercury Prize Awards Show
Roundhouse,
London
mercuryprize.com

November

4
MITS Awards
Grosvenor House Hotel,
London
mitsaward.co.uk

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

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

December

3
British Composer Awards
Goldsmith's Hall, London
britishcomposerawards.com

17
Carol Service
St Luke's Church SW3,
London
nordoff-robbins.org.uk

January

15
Six Nations Rugby Dinner
Grosvenor House Hotel,
London
nordoff-robbins.org.uk

FORTHCOMING
FEATURES



Quarterly publishing special

Each quarter, Music Week celebrates the best work of the UK music publishing world. In this second edition on November 1, expect a Big Interview with a leading light of the sector, insight from some of the top major and indie outfits – and plenty more besides.

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

PRODUCT KEY RELEASES



▶ LORDE Pure Heroine 28.10



▶ AVRIL LAVIGNE Avril Lavigne 04.11

OCTOBER 28

SINGLES

- **THE AVETT BROTHERS** Another Is Waiting (*Island*)
- **JOEY BADASS** Summer Knights Ep (*Rca*)
- **BEBE BLACK** I'll Wait (*Deconstruction/Columbia*)
- **JAMES BLAKE** Life Round Here (*Atlas*)
- **CHAS & DAVE** When Two Worlds Collide (*Warner Brothers*)
- **CHER** I Hope You Find It (*Warner Brothers*)
- **MILEY CYRUS** Wrecking Ball (*Hollywood/Polydor*)

- **DEEP PURPLE** Above And Beyond (*Ear Music*)
- **DISCLOSURE FEAT. LONDON GRAMMAR** Help Me Lose My Mind (*Island*)
- **FATBOY SLIM & RIVA STARR** Eat Sleep Rave Repeat (*Skint*)
- **FOALS** Out Of The Woods (*Warner Brothers*)
- **FRANZ FERDINAND** Evil Eye (*Domino*)
- **JAVEON** Love Song (*Island*)
- **JOEY BADASS FT MAVERICK SABRE** My Yout (*Rca*)
- **AVRIL LAVIGNE** Rock N Roll (*Epic*)
- **LINKIN PARK** A Light That Never Comes (*Warner Brothers*)

- **NICK MULVEY** Nitrous (*Polydor*)
- **MIKILL PANE** Straight To The Bottom (*Mercury*)
- **SKATERS** Deadbolt (*Warner Brothers*)
- **STYLO G** Badd (*3 Beat/Aotw*)
- **TINIE TEMPAH** Children Of The Sun (*Parlophone*)
- **UNKNOWN MORTAL ORCHESTRA** Lp II (*Jagjaguwar*)
- **THE VAMPS** Can We Dance (*Mercury*)
- **THE WANTED** Show Me Love (*America*) (*Global Talent/Island*)

ALBUMS

- **ARCADE FIRE** Reflektor (*Sonovox*)
- **ASGEIR** In The Silence (*One Little Indian*)
- **BLUE** Roulette Deluxe (*Page One Artists/Absolute*)
- **MATT CARDLE** Porcelain (*Matt Cardle*)
- **CHAS & DAVE** That's What Happens (*Warner*)
- **THE DARCYs** Warring (*Arts & Crafts*)
- **EARTH, WIND AND FIRE** The Columbia Masters (*Columbia*)
- **DAVID ESSEX** Reflections (*Right Track/Universal*)
- **FOALS** Live At The Royal Albert Hall (*Warner Brothers*)
- **RORY GALLAGHER** Kickback City (*Sony Rca*)
- **GESAFFELSTEIN** Aleph (*Parlophone*)
- **GRASS HOUSE** A Sun Full And Drowning (*Marshall Teller*)
- **LILY & MADELEINE** Lily & Madeleine (*Asthmatic Kitty*)
- **LINKIN PARK** Recharged (*Warner Brothers*)

- **LORDE** Pure Heroine (*Virgin*)
- **OM UNIT** Threads Lp (*Civil*)
- **PAUL POTTS** The Greatest Hits (*Syco*)
- **THE TRICKS** In The Doghouse (*Unison*)
- **TWO DOOR CINEMA CLUB** Beacon (*Kitsune/Cooperative*)
- **UNION J** Union J (*Rca*)
- **WHITE DENIM** Corsicana Lemonade (*Downtown*)
- **WILKINSON** Lazars Not Included (*Ram*)

NOVEMBER 4

SINGLES

- **ALUNAGEORGE** Best Be Believing (*Island/Tri Angle*)
- **AMPLIFY DOT** Outlaw (*Virgin Emi*)
- **ARTHUR BEATRICE** Grand Union Ep (*Polydor*)
- **BIG BEAT BRONSON** Nothing (*Bad Boys*)
- **DIANE BIRCH** All The Love You Got (*Warner*)
- **CALLING ALL ASTRONAUTS** Red Flag Ep (*Tbc*)
- **FALL OUT BOY** Young Volcanoes (*Def Jam/Virgin*)
- **FRIGHTENED RABBIT** The Woodpile (*Atlantic*)
- **PETER GABRIEL** Courage (*Parlophone*)
- **LULU JAMES** Sweetest Thing (*Rca*)
- **LET'S BUY HAPPINESS** Run (*Let's Buy Happiness*)
- **LITTLE MIX** Move (*Syco*)
- **LOLO** Year Round Summer Of Love (*Island*)
- **THE MAGICIAN** When The Night Is Over Ep (*Parlophone*)
- **STEVE MASON** Fire (*Double 6/Domino*)
- **MIA** Come Walk With Me (*Virgin/Emi*)
- **NONONO** Pumpin Blood (*Warner Brothers*)
- **PAROV STELAR** Keep On Dancing (*Dramatics*)
- **PUBLIC SERVICE BROADCASTING** Night Mail (*Test Card*)

- **RIZZLE KICKS** Skip To The Good Bit (*Island*)
- **LUKE SITAL SINGH** Tornados Ep (*Parlophone*)
- **SIVU** I Lost Myself Ep (*Atlantic*)
- **BRITNEY SPEARS** Work B**Ch (*Kemosabe Kids/Rca*)
- **THE STRYPES** Can't Judge A Book (*Virgin Emi*)
- **TEGAN AND SARA** Goodbye, Goodbye (*Warner Brothers*)

ALBUMS

- **AMPLIFY DOT** Paper Cuts (*Virgin Emi*)
- **JAMES ARTHUR** James Arthur (*Syco*)
- **GABRIELLA CILMI** The Sting (*Sweetness Tunes/Absolute*)
- **CUT COPY** Free Your Mind (*Modular*)
- **DEAN WAREHAM** Emancipated Hearts (*Sonic Cathedral*)



▶ **CELINE DION** Loved Me Back To Life 11.11



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



▶ **SUSAN BOYLE** Home For Christmas 25.11



▶ **KELLY CLARKSON** Wrapped In Red 02.12



▶ **REBECCA FERGUSON** Freedom 02.12

- **EMINEM** The Marshall Mathers LP 2 (*Interscope*)
- **ICONA POP** This Is...Icona Pop (*Atlantic*)
- **AVRIL LAVIGNE** Avril Lavigne (*Epic*)
- **LOS CAMPESINOS!** No Blues (*Turnstile*)
- **MIA** Matangi (*Virgin/Emi*)
- **MIDLAKE** Antiphon (*Bella Union*)
- **CONNAN MOCKASIN** Caramel (*Phantasy*)
- **THE OVERTONES** Saturday Night At The Movies (*Warner Music Ent*)
- **PAPA** Tender Madness (*Island*)
- **PAROVY STELAR** The Art Of Sampling (*Dramatico/Étage Noir*)
- **SEAN PAUL** Full Frequency (*Atlantic*)
- **ELVIS PRESLEY** The Nation's Favourite Elvis Songs (*Sony*)
- **SHANE FILAN** You & Me (*Capitol*)
- **SKILLET** Rise (*Warner Brothers*)
- **TINIE TEMPAH** Demonstration (*Parlophone*)
- **THE WANTED** Word Of Mouth (*Global Talent/Island*)
- **KIM WILDE** Wilde Winter Songbook (*Wildflower*)

NOVEMBER 11

- SINGLES
- **2 CHAINZ** Used 2 (*Virgin/Emi*)
 - **ALICE IN CHAINS** Voices (*Virgin*)
 - **ARIANA GRANDE FT BIG SEAN** Right There (*Island*)
 - **BIPOLAR SUNSHINE** Drowning Butterflies Ep (*Polydor*)
 - **BRASSICA** Hayat Zor Ep (*Civil Music*)
 - **BREACH FT ANDREYA TRIANA** Everything You Never Had (*Atlantic*)
 - **CLASSIFIED FT OLLY MURS** Inner Ninja (*Atlantic*)
 - **COMMON TONGUES** Beats (*Dhm*)
 - **MARTIN GARRIX** Animals (*Positiva/Virgin*)
 - **ELLIE GOULDING** How Long Will I Love You (*Polydor*)
 - **JAY-Z** Tom Ford (*Roc Nation/Virgin*)
 - **JOEL COMPASS** Run (*Polydor*)
 - **KEANE** Higher Than The Sun (*Island*)
 - **THE KILLERS** Shot At The Night (*Vertigo*)
 - **KODALINE** All I Want (*B-Unique/Rca*)
 - **LUMINITES** Do Something (*Sony*)
 - **BRUNO MARS** Gorilla (*Elektra*)
 - **MS MR** Fantasy (*Rca*)
 - **CLIFF RICHARD** Rip It Up (*Rhino*)
 - **RUEN BROTHERS** Blood Runs Wild (*Republic/Island*)
 - **SKREAM** Rollercoaster (Feat. Sam Frank) (*Virgin/Emi*)
 - **THE STRUTS** Could Have Been Me (*Virgin*)
 - **TANIKA** Bad4u (*Tim & Dantry/Virgin Emi*)

- **TAYLOR SWIFT FT GARY LIGHTBODY** The Last Time (*Mercury*)
 - **ROBBIE WILLIAMS** Go Gentle (*Island*)
- ALBUMS
- **CELINE DION** Loved Me Back To Life (*Columbia*)
 - **ERASURE** Snow Globe (*Mute*)
 - **HERBIE HANCOCK** The Complete Columbia Collection (*Sony*)
 - **INSIDE LLEWYN DAVIS** Inside Llewyn Davis: Original Soundtrack Recording (*Nonesuch*)
 - **KEANE** The Best Of Keane (*Island*)
 - **THE KILLERS** Direct Hits (*Vertigo*)
 - **LADY GAGA** Artpop (*Interscope*)
 - **CATE LE BON** Mug Museum (*Turnstile*)
 - **LITTLE MIX** Salute (*Syco*)
 - **CLIFF RICHARD** The Fabulous Rock 'N' Roll Songbook (*Rhino*)

NOVEMBER 18

- SINGLES
- **ALL ABOUT SHE** Higher (*Atlantic*)
 - **GARY BARLOW** Let Me Go (*Polydor*)
 - **BLACK SABBATH** Lonan (*Vertigo*)
 - **BOYZONE** Love Will Save The Day (*Warner Brothers*)
 - **DAWES** Most People (*Emi*)
 - **ELTON JOHN** Voyageur (*Mercury*)
 - **JACK JOHNSON** Shot Reverse Shot (*Brushfire/Island*)
 - **LITTLE GREEN CARS** The John Wayne (*Island*)
 - **PARADISE** Stars Shine Bright (*Dirty Bingo*)
 - **RICK ROSS FT FUTURE** No Games (*Virgin Emi*)
 - **SIA FT THE WEEKND & DIPLO** Elastic Heart (*Island*)

- **FOY VANCE** Closed Hand, Full Of Friends (*Glassnote*)
- ALBUMS
- **BLOOD ORANGE** Cupid Deluxe (*Domino*)
 - **JAKE BUGG** Shangri-La (*Mercury*)
 - **JLS** Goodbye - The Greatest Hits (*Rca*)
 - **MY CHEMICAL ROMANCE** Greatest Hits (*Reprise*)
 - **VARIOUS** Hunger Games: Catching Fire OST (*Island*)
 - **ROBBIE WILLIAMS** Swings Both Ways (*Island*)

NOVEMBER 25

- SINGLES
- **AFROJACK** The Spark (*Island*)
 - **BASTILLE** Of The Night (*Virgin Emi*)
 - **BIFFY CLYRO** Sounds Like Balloons (*14th Floor*)
 - **EMPIRE OF THE SUN** Dna Remixes (*Virgin Emi*)
 - **AGNETHA FALTSKOG** The One Who Loves You Now (*Polydor*)
 - **FINDLAY** Greasy Love (*Polydor*)
 - **FRYARS** The Power (*679/Warner*)
 - **GABRIELLE** Say Goodbye (*Island*)
 - **CALVIN HARRIS** Under Control (*Columbia/Hly Eye*)
 - **MCFLY** Love Is On The Radio (*Island*)
 - **EMILIA MITIKU** Zou Bisou Bisou (*Warner Brothers*)
 - **PAPA** I Am The Lion King (*Island*)
 - **PUSHA T FT CHRIS BROWN** Sweet Serenade (*Virgin Emi*)
 - **RAINY MILO** Rats (*Virgin/Emi*)
 - **RIHANNA** What Now (*Del Jam/Virgin*)

- **NADINE SHAH** Aching Bones (*Apolla*)
- **EDWARD SHARPE & THE MAGNETIC ZEROS** Life Is Hard (*Island*)
- **LEWIS WATSON** Even If (*Warner Brothers*)
- **WET WET WET** Step By Step (*Virgin Emi*)
- **ZEROES** Life Is Hard (*Island*)

ALBUMS

- **GARY BARLOW** Since I Saw You Last (*Polydor*)
- **BASTILLE** All This Bad Blood (*Virgin Emi*)
- **BLACK SABBATH** Live - Gathered In Their Masses (*Vertigo*)
- **SUSAN BOYLE** Home For Christmas (*Syco*)
- **BOYZONE** Bz20 (*Rhino*)
- **DIDO** Greatest Hits (*Rca*)
- **GABRIELLE** Now And Always - 20 Years Of Dreaming (*Island*)
- **ONE DIRECTION** Midnight Memories (*Syco*)
- **STORNOWAY** You Don't Know Anything (*4Ad*)
- **LEWIS WATSON** Some Songs With Some Friends (*Warner Brothers*)
- **WET WET WET** Step By Step - The Greatest Hits (*Virgin Emi*)

DECEMBER 2

- SINGLES
- **MICHAEL BUBLE** You Make Me Feel So Young (*Reprise*)
 - **JAKE BUGG** Slumville Sunrise (*Mercury*)
 - **CHARLI XCX** Superlove (*Asylum*)
 - **CHVRCHES** Lies (*Virgin*)
 - **J COLE** She Knows (*Rca*)
 - **MAYER HAWTHORNE FT KENDRICK LAMARR** Crime (*Island*)
 - **THAO AND THE GET DOWN STAY DOWN** Holy Roller (*Domino*)

ALBUMS

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

DECEMBER 9

SINGLES

- **ALEX HEPBURN** Miss Misery (*Warner*)
- **BIG SEAN** You Don't Know (*Def Jam*)
- **JASON DERULO** Trumpets (*Warner Brothers*)
- **PLACEBO** Loud Like Love (*Virgin*)
- **YUCK** Lose My Breath (*Mercury*)

ALBUMS

- **R.KELLY** Black Panties (*Rca*)

DECEMBER 16

SINGLES

- **A3** Come With Me (*Nonderlly*)
- **CHRISTINA AGUILERA** We Remain (*Island*)

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

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

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



▶ **IL DIVO** A Musical Affair 02.12

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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, franskind)

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.

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For more info, please contact: info@mysticsons.com
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WRITE ON TARGET

Icon John Lydon may have stolen the show at the BMI Awards last Tuesday with his rock star presence as dominant as ever, but the night was a glittering event with a whole host of top songwriters and publishing execs sharing the limelight. Just some of the other winners on the night are dotted around this page.

- 1 - BMI's Brandon Bakshi, Mike McCormack (Universal Music Publishing), Jonny Quinn (Snow Patrol), Jill Hollywood (Big Life), BMI's Phil Graham
- 2 - Giorgio Tuinfort (songwriter), Tony Berk (Talpa Music)
- 3 - Guy Henderson (SonyATV Publishing), Magne Furoholmen and Morten Harket (A Ha)
- 4 - Robin Godfrey Cass (Perfect Storm Music Group), Ali Tamposi (songwriter), Jorgen Elofsson (songwriter/Perfect Storm), Martin Ingestrom (Universal Music Publishing)
- 5 - Wayne Hector (songwriter), JaneBell (Warner/Chappell)



KEY SONGS IN THE LIFE OF Nic Jones



What was the first record you remember buying?
David Bowie Ziggy Stardust And The Spiders From Mars. Nothing existed for me before Bowie.

Which song was (or would be) the first dance at your wedding?
The Verve's Bitter Sweet Symphony. My wife walked down the aisle to it.

Which track would you like played at your funeral?
Sting's Fragile. The words "for all those born beneath an angry star, lest we forget how fragile we are" say it all.

What's your karaoke speciality?
Keeping away from the mic.

What's been the best artist meeting of your life?
David Bowie in the audience of an Iggy Pop gig that he was supposed to be playing in...



Recommend a track Music Week readers may not have heard...
Ed Kuepper singing AC/DC's Highway To Hell. An Australian icon singing the biggest Australian band's best song!

What's your favourite single/track of all time?
Way too hard. Today it's between Starman, Thunder Road or Unfinished Sympathy.

ARCHIVE

MUSIC WEEK June 11, 1977

HEADLINE NEWS

Despite a total broadcasting ban on the single God Save The Queen, it seems certain that the Sex Pistols will provide Virgin with its biggest-selling single on a debut release. Both the BBC and the IBA have issued instructions that the record should not be played on the grounds of "gross bad taste". Radio commercials to promote the track have been turned down and posters are being ripped down by royalists.

ALSO

Some sections of the French press are going out of their way to kill off punk-rock – a scene presented as Nazi-Fascist - virtually before it starts. Left wing paper *Le Matin* published a double-page spread denouncing the punk-rock people. "There are not many of them as yet, but they have only just started. We must all ask questions and find the answers worrying," it explains.



SINGLES TOP 10 11.06.77

POS	ARTIST	SINGLE
1	ROD STEWART	I Don't Want To Talk About It/First Cut Is...
2	SEX PISTOLS	God Save The Queen
3	KENNY ROGERS	Lucille
4	BARBRA STREISAND	A Star Is Born (Evergreen)
5	JOE TAX	Ain't Gonna Bump No More
6	THE JACKSONS	Show You The Way To Go
7	CAROLE BAYER SAGER	You're Moving Out Today
8	VAN MCCOY	The Shuffle
9	10CC	Good Morning Judge
10	MUPPETS/JERRY NELSON	Halfway Down The Stairs

ALBUMS TOP 10 11.06.77

POS	ARTIST	SINGLE
1	ABBA	Arrival
2	EAGLES	Hotel California
3	THE BEATLES	The Beatles At The...
4	THE MUPPETS	The Muppet Show
5	ACKER BILK	Sheer Magic
6	SOUNDTRACK	A Star Is Born
7	10CC	Deceptive Bends
8	THE STRANGLERS	Stranglers IV
9	ELECTRIC LIGHT ORCHESTRA	A New World Record
10	DR. FEELGOOD	Sneakin' Suspicion

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Dave Okumu



Published by Universal Music Publishing. Known for fronting *The Invisible*, writing for *Jessie Ware*

What was the first song you ever wrote?

It was called *The Way* and still has a special place in my heart.

And the last song you wrote?

I just wrote a song for *Jessie Ware* called *So Well* and have been in writing sessions for *Grace Jones* as well as working on my own album.

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

What Happened from The Invisible's second album. It was the first piece of music I wrote after losing my mum.

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

I Only Have Eyes For You by *The Flamingos*. It is both incredibly hip and possibly the most romantic thing I've ever heard.

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

My favourite place to write is my studio in *London Fields*. I like to use things I am not overly familiar with. Proficiency can be incredibly useful but if you're not careful it can stifle creativity.

Who is your favourite songwriter of all time?

Today it's *Prince*.



And your favourite songwriter of the moment?

Rosie Lowe.

NEW RELEASES RECOMMENDED 11.06.77



BOB MARLEY AND THE WAILERS Exodus

FOX Blue Hotel

Bob Marley And The Wailers' *Exodus* is "another superb example of what reggae can become when performed by its masters," says *Music Week*. A "unique and instantly recognisable" sound "without any sense of sameness or staleness" is "soaked into the grooves". Also "certain" to do well is *Blue Hotel* by *Fox*. Featuring a "heavy, funky sound crossed with touches of country rock," the release is an "interesting" collection of tracks recorded a year ago with former keyboard player *Pete Solley* and new tracks by producer *Kenny Young*.

AD WATCH

ONE NIGHT THE MUSIC BUSINESS WILL NEVER FORGET.

There's "a whole scene going for" the new single from *Therapy*, which is sure to put "highly likeable duo" *Dave Shannon* and *Fiona Simpson* on the map, according to a one page ad. The track is said to capture "a mood of love caught as never before".



MusicWeek

Incorporating fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

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- **The Observer**



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