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UNIVERSAL MUSIC CATALOGUE



REPORT

19 Publishing special
Ten pages dedicated to the UK publishing sector's last quarter - and the issues at its heart



BIG INTERVIEW

10 Tinie Tempah
"If I'm going to influence someone, I want it to be for the better - for something positive"



ANALYSIS

13 Q3 Rajars
"Radio 1's controller Ben Cooper faces a mathematical dilemma"

Amazon holds off iTunes

UK MUSIC MARKET VALUE DECLINES 3% YEAR-ON-YEAR IN Q3 AS HMV BEGINS RECOVERY



OVERALL UK MUSIC MARKET VALUE IN Q3

	12 W/E 30 SEP 12	12 W/E 29 SEP 13	% CHANGE
AMAZON	23.1	27.6	+4.5
ITUNES	27.2	27	-0.2
HMV	18.3	13.5	-4.8
TESCO	6.4	6	-0.4
ASDA	4.8	5.2	+0.4
SAINSBURY'S	2.9	3.2	+0.3
MORRISONS	1.5	1.6	+0.1
PLAY	2.4	1.4	-1
OTHER	13.4	14.5	+1.1

OVERALL UK ENTERTAINMENT MARKET VALUE IN Q3

	12 W/E 30 SEP 12	12 W/E 29 SEP 13	% CHANGE
AMAZON	18.3	20.0	+1.7
TESCO	11.9	17.1	+5.2
ASDA	9.8	12.1	+2.3
HMV	18.0	10.6	-7.4
ITUNES	9.1	8.8	-0.3
SAINSBURY'S	6.8	6.9	+0.1
GAME GROUP	5.6	6.2	+0.6
MORRISONS	2.9	2.9	0.0
PLAY	3.0	1.9	-1.1
OTHER	14.5	13.6	-0.9

Source: Kantar Worldpanel research

RETAIL

BY TIM INGHAM

Amazon was the UK's top music retailer in Q3 2013 by value, as the market contracted slightly year-on-year.

According to stats given exclusively to *Music Week* by Kantar Worldpanel Research, Amazon maintained its position as the top music retailer in Britain with just over a quarter of the market (27.6%) in the 12

weeks ending September 29 - up more than 4% year-on-year. The data is representative of revenue generated by singles, albums and compilations. Amazon increased its share in both physical and digital music markets - claiming 23.7% and 31.5%, respectively.

Amazon's 27.6% share compared favourably with that of iTunes, which took 27% of recorded music's total retail value. Apple was the clear dominant force in the industry in Q3 2012,

with 27.2% of total value vs. Amazon's 23.1%. Both Amazon and iTunes lost share quarter-on-quarter, after claiming around 29% each in Q2 2013 (the 12 weeks to June 9).

The Q3 music market declined slightly year-on-year by value (-3%), predominantly driven by a decline in physical music, although digital albums grew by a healthy 6%.

Although it was down year-on-year, HMV showed signs of

recovery in Q3, with its share almost doubling quarter-on-quarter, from 7.4% to 13.5%.

The supermarkets ruled when it came to Q3's biggest-selling title, Now 85, claiming 64% of sales. Tesco did particularly well with over a quarter (26%). The other biggest-selling title was AM by Arctic Monkeys (pictured). 40% of the LPs sales were digital, which led to iTunes

being its biggest retailer with an overall 30.3% share.

As a whole, the music market's value was split evenly between physical and digital. Across the entertainment market - encompassing music, video and games - Tesco and Asda proved the two fastest-growing retailers, claiming second and third places with 17.1% and 12.1% of the market respectively.

Music mourns 'brilliant' Lou Reed: 1942-2013

Some of music's biggest names have led tributes to Lou Reed, who died on Sunday (October 27) aged 71.

David Bowie said of his "old friend" that "he was a master", whilst Reed's Velvet Underground bandmate John Cale commented: "The world has lost a fine songwriter and poet... I've lost my 'school-yard buddy'."

Speaking to *Music Week*, the CEO and chairman of

Reed's long-term publisher Sony/ATV, Martin Bandier, said: "Lou Reed was a man for all seasons - a brilliant poet and storyteller whose songs changed popular music, a true gentleman who you could sit back and smoke a cigar with, an avid Knicks fan that would root like crazy at games and an astute artist whose observations of the world and times we live in were always spot on."

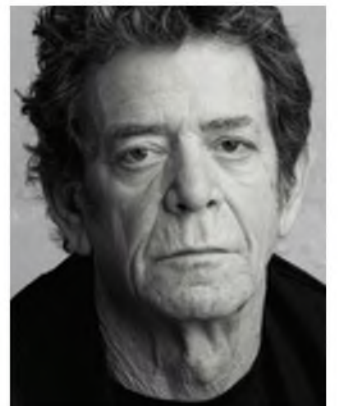
"He was one of our most revered songwriters, a fellow Syracuse University alumnus and, most importantly, my friend. I miss him already, but I know that his musical contributions to the world will live on forever."

Iggy Pop called Reed's death "devastating", while Peter Dinklage published a poem stating: "It was always such a pleasure to eat and laugh with you... Oh Lou, we're going to miss you."

The Velvet Underground released their seminal debut, *The Velvet Underground & Nico*, in 1967 and the well-regarded follow-up LP, *White Light/White Heat*, in 1968.

Reed issued his self-titled solo debut album in 1972.

In the same year, he released *Transformer*, which contained tracks such as *Walk On The Wild Side*, *Perfect Day* and *Satellite of Love*.



NEWS

EDITORIAL

All eyes on the Tube



WHISPERS SUGGEST that top dogs from Google-owned YouTube were in London in the past few weeks, showing off the gargantuan video service's new paid subscription music platform.

Having been nipping at the heels of Google for years - asking the search giant to remove copyright-infringing sites from its indexed results - now music rights-holders are shaking it firmly by the hand.

The reasons for labels and publishers to ultimately get into bed with YouTube are as straightforward as they are impressive: in March this year, the site boasted a billion unique monthly users for the first time. I'm willing to wager that the very same billion people listen to music now and again.

Netflix might have been loudly crowing about hitting 40 million paid subscribers last week - putting Spotify's slowly-chugging-upwards 6 million in the shade - but YouTube's numbers make even that look puny.

YouTube has not always had the best reputation for paying rights-holders fairly - not to mention removing copyrighted content at source, on time - but things have undeniably improved in recent years. That's partly because protecting content on 'official' YouTube channels is big business for Google, with YouTube raking in around 30% of ad revenues from each video play via its Partner Programme - the same, it's worth pointing out, as Apple takes from an iTunes download.

"If YouTube's new subscription service is an ad-free alternative, directly challenging Spotify, things could get really interesting"

Up to around 60% of this YouTube ad cash can go back to labels, with publishers/writers getting a typically miniscule 10%. (It's worth assuming that Sony/ATV and Martin Bandier, an aggressive champion of songwriters' claim to a bigger chunk of generated revenue, may have since pushed this up.)

With such an enormous global audience-in-waiting, YouTube and its affiliate third-party sales platform partners such as Vevo can charge an appropriately premium rate to advertisers - which in turn means a genuinely sustainable ad-funded model for content owners. (Cooking Vinyl boss Martin Goldschmidt told *Music Week* last year that the label generates \$5,000 per million views of official content on YouTube, whilst another indie label exec recently revealed to us on the quiet that they now accrue more revenue from YouTube than Spotify.)

One of the most exciting prospects of YouTube's new subscription service is that rumours suggest it will be here by Christmas: when you don't require penetration into a mass-market audience, you can pretty much launch whenever suits.

If this is to be an ad-free alternative to the standard YouTube experience - therefore directly challenging Spotify within a music video-centric format - things could really get interesting. Pity Beats, which may have to launch its streaming platform amongst the chaos.

When considering an ideal reveal date, YouTube may feel that a branded, global event with the eyes of the world upon it might provide the perfect stage. The site is currently heavily pushing its inaugural YouTube Music Awards, sponsored by Kia, which launch on November 3. Stay tuned.

Tim Ingham,
Editor

O2 Tracks preview 'can drive substantial sales' for Gaga

TECH PARTNER MUSICQUBED PREDICTS BIG THINGS

DIGITAL

BY TOM PAKINKIS

The exclusive preview of Lady Gaga's Artpop album on O2 Tracks will get a big push from the digital music platform, which could see a substantial conversion to paying customers.

O2 and Polydor Records announced a partnership with Lady Gaga in the UK over the weekend that will see O2 Tracks customers get exclusive access to the star's new album from November 5, prior to its full release on November 11.

While high profile album previews have been snapped up by big digital hitters such as iTunes and Spotify in the past, Chris Gorman, CEO of MusicQubed - O2's music partner - says that the Tracks platform offers some unique benefits to labels at pre-release.

O2 Tracks was launched in February this year delivering the Official UK Top 40 Singles Chart pre-loaded direct to users' mobile phones each week, with each track linked to iTunes or 7digital with a buy button.

"I think one of the things that has taken people by surprise is how many users have come to our service that have stopped buying music," Gorman told



"A very high percentage of our customers are actually buying tracks as well."

CHRIS GORMAN, MUSICQUBED

Music Week. "Not only are they subscribing to the service but a very high percentage of our customers are actually buying tracks as well.

"If we were a streaming all-you-can-eat service then that's a lost [purchase] - I'm not going to buy it," Gorman argued, pointing to similar preview campaigns on music streaming platforms.

"It's not detracting from an iTunes sale [either] because it's the same as previewing it on iTunes on the computer," he added. "But it moves what iTunes has on the desktop onto the mobile."

O2 Tracks, powered by



MusicQubed, is available to mobile users on Apple, Android and Windows Mobile devices across all networks.

Gorman said that, since launch, O2 Tracks has seen a substantial level of purchase conversion for the singles it provides with each week - with more than a quarter of users using the platform's buy buttons.

"[That's] without having pushed people to buy tracks at all," he explained. "We'll be pushing quite a lot within the app [during the Artpop preview]. It will be interesting for us to see how this drives album sales rather than just single sales."

Proper signs NAI partnership

Proper Music Distribution is expanding further into classical music with a new distribution agreement with Dutch record company, New Arts International (NAI).

The deal brings to Proper a number of labels, including MDG, ABC Classics, Australian Eloquence, Kairos, New World Records, and Canadian label Atma Classique, which will soon be releasing a new recording of Schubert's Piano Sonatas by pianist and recent BBC Music Magazine Award winner Janina

Fiaklowska. Archival repertoire is also represented by an impressive selection of historical labels including Myto, Andromeda, Archipel, Preiser Records and Opera D'Oro. The deal will boost Proper Distribution's market share following its recent deal with Essential Music & Marketing.

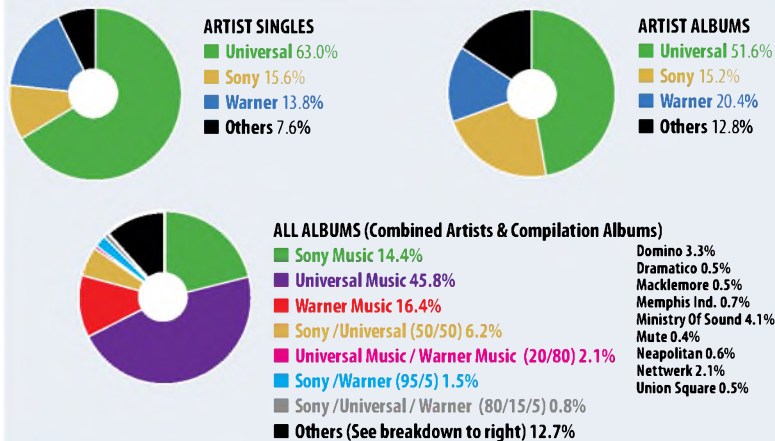
New Arts International, formerly Challenge Records, emerged as a result of agreements struck with a large number of labels previously distributed by Codaex UK, a division of

shuttered Belgian company Codaex. Former Codaex UK managing director Ginny Cooper recently joined NAI as its head of Sales & Marketing.

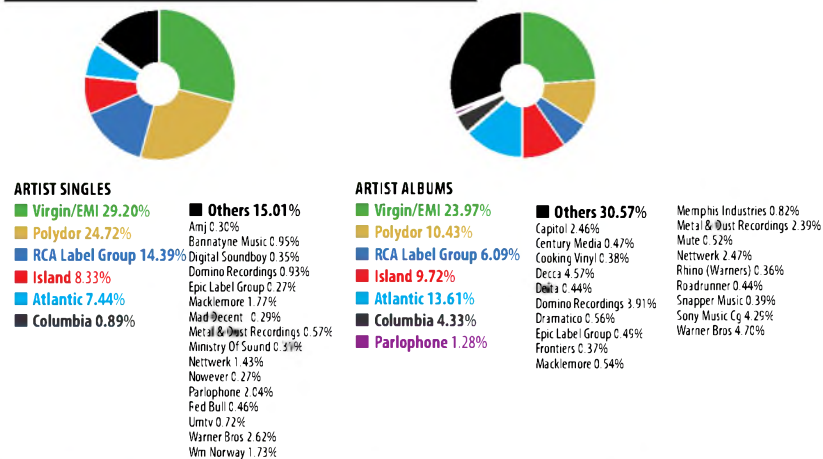
Said Proper Music Distribution managing director Drew Hill: "With New Arts' labels alongside our existing roster of classical labels such as ECM, Avie and Challenge Classics, we now have an even greater selection of quality catalogue to offer our customers and an opportunity to grow our classical business further."

MARKET SHARES

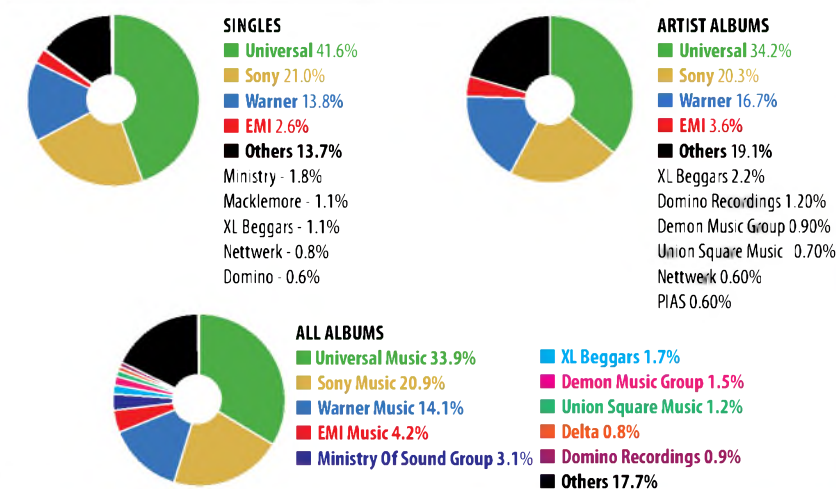
WEEK 43: TOP 75 SHARE BY CORPORATE GROUP



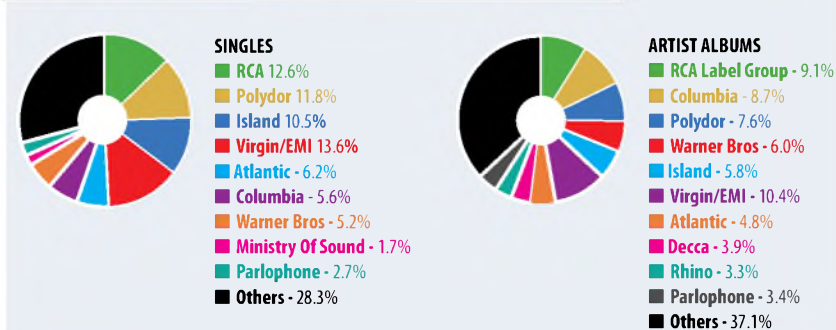
WEEK 43: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



MIT'S WINNER THANKFUL FOR INDUSTRY HONOUR - BUT SAYS GET A GOOD LAWYER

Lennox: Industry must be 'handled carefully'

TALENT

BY TIM INGHAM

Annie Lennox OBE has advised young artists to make sure they have a top-notch lawyer, as she is honoured with the 22nd Music Industry Trusts Award.

Lennox will pick up the MITs gong in London on Monday (November 4), recognising the singer/songwriter's outstanding achievement in the UK music industry as well as benefitting the charitable work of Nordoff Robbins and the BRIT Trust.

Speaking to *Music Week*, Lennox said her relationship with the music business "hasn't always been an easy one" - but picked out manager Simon Fuller and lawyer Andy Stinson as figures who had helped protect her from "unscrupulous and exploitative" elements of the industry in her 40-year career.

"When you have this sort of recognition from a body such as the MITs, which is basically a representation of the whole of the British music industry, I feel very vindicated, to be honest," said Lennox. "I'm always grateful for this kind of recognition. It doesn't come from nothing - it means something."

Lennox formed The Tourists with Dave Stewart in the early seventies, who achieved success in the UK, Europe and Australia. But it was not until the pair created Eurythmics that they experienced huge worldwide acclaim.

Their second album, 1983's *Sweet Dreams (Are Made Of This)* propelled the band to sell over 75 million albums in total, as they achieved over 20 hits across the world. In 1990, Lennox released her debut solo album, *Diva*. Entering the charts at No.1 in the UK, the LP sold around 6m copies worldwide, including 2.5m in the US. *Diva* included the Top 10 singles *Why*, *Walking On Broken Glass* and *Little Bird* and launched Lennox's long-standing solo career.

"My relationship with the industry has always been something quite fraught, challenging and difficult," added Lennox.

"Commerce and artistry are strange bedfellows. On the one hand it's great that there is such a thing, still, as the industry of music - it's been a huge part of my life.

"But it hasn't always been an easy relationship. When you're young and aspiring, it's tricky because there are all kinds of fish swimming in that



"I haven't always had an easy relationship with the industry. There are all kinds of fish in that pond, and some of them are unscrupulous"

ANNIE LENNOX OBE

pond. Some of them are unscrupulous and exploitative - you're almost a lamb to the slaughter.

"Whether it be managers or record companies, we fell foul of some bad experiences. The industry of music must be handled very carefully - you've got to have a good lawyer to represent you."

The Music Industry Trusts Award, now in its 22nd year, has raised over £4.3m for Nordoff Robbins and the BRIT Trust. Former honourees include Sir George Martin, Ahmet Ertegun, Sir Elton John and Bernie Taupin, Lucian Grainge CBE, John Barry OBE, Sir Michael Parkinson CBE, Lord Andrew Lloyd Webber, Sir Tom Jones, Kylie Minogue OBE, Sir Harvey Goldsmith, Jools Holland OBE and Gary Barlow OBE.

See next week's *Music Week* issue for a full interview with Annie Lennox

NEWS

NEWS IN BRIEF

■ **PIRACY:** UK ISPs have blocked a record 21 copyright-infringing websites after a High Court judge ruled that they should no longer be accessible. The court decision comes after an application by the BPI. It is the first time that so many illegal sites have been ordered to be blocked at the same time in Europe.

■ **APPLE:** The company has reported revenues of \$37.5 billion and a net profit of \$36 billion in its fiscal fourth quarter ended September 28, 2013. The company's Q4 revenue was up 6% compared to Q3 and up 4% year-on-year.

■ **HMV:** The retailer has relaunched its website as a place for users to find information for new releases and older products. Visitors to the new site will not be able to buy goods they'd find in store.

■ **UK MUSIC VIDEO AWARDS:** British and International filmmakers picked up prizes at 2013's UK Music Video Awards in London on Monday, October 28, including established names Julien Temple and Dick Carruthers. Others honoured were Josh Cole, BISON, Powster and Naughty Boy.

■ **LOU REED:** The guitarist, vocalist and chief songwriter of the Velvet Underground and successful solo star, died on Sunday, October 27 aged 71. According to the Associated Press news, Reed's literary agent said he died of a "liver-related ailment". The artist underwent a liver transplant in May this year.

■ **SWEDEN:** A number of Swedish artists are threatening legal action against Universal and Warner Music over streaming royalty payments, according to the territory's Musicians' Union – which says that the majors may not even have the right to exploit some of its members' music for streaming in the first place.

■ **BOX TV:** The branding, on-screen and online design of Box TV's The Box channel is to undergo a refresh, representing what it says will be the 'beginning of a new era' for the 21-year-old channel. The rebrand includes a new chart show, The Official UK Upfront Chart featuring pre-release videos ranked by Radio and TV airplay data.

■ **MADNESS:** Madness have signed a worldwide publishing deal with Iamgem Music UK.

WOMEN NEED ENCOURAGEMENT TO PURSUE CAREERS IN MUSIC, SAYS EXEC

HMV's Armstrong calls for more 'visible' female role models in music

RETAIL

■ BY RHIAN JONES

HMV's head of music and merchandise Melanie Armstrong has called for more women in the music industry to step forward as role models and encourage others to consider a career within the business.

After winning a Retail Ambassador award last month, the exec said the lack of visible women in music could be a reason why men still dominate jobs at the top.

Each year, the Specsavers everywoman in Retail Ambassador ceremony celebrates role models who represent the best of female talent working in retail today. The programme aims to attract and retain more female retailers by increasing awareness of the range of opportunities for women in the sector.

Armstrong began her career at HMV 17 years ago as a sales assistant and has risen the ranks with a number of promotions over the years. However, she believes "not much is done to encourage" women who want to pursue her career path.

"When I started out on the shop floor I wouldn't have known



"When I started on the shop floor I wouldn't have known any women who rose up the ranks in music. When you see quotes in the press it's all men"

MELANIE ARMSTRONG, HMV

any women who rose up the ranks in music or if that was even possible for women," she explained. "I'm never one to say you've got to have a quota of jobs for women, I think you've got to prove yourself and get a job on merit, but I do think having more visibility for those that have worked their way up would help

[address the imbalance]."

Naming AIM's Alison Wenham, ERA's Kim Bayley, Sony's Nicola Tuer and former EMI UK and Ireland chief executive Andria Vidler as some of the few that do exist, Armstrong said women in music generally remain invisible.

"There are loads of women

working in music labels and marketing but you don't see a lot in sales, front-line and all the rest of it. When you see quotes in the press it's all men – it would help if women were a lot more visible," she said.

However, the trend is slowly changing, said Armstrong, and there are now more female store managers and regional managers at HMV than ever before.

Women in music has been a hot topic recently after the furore over Miley Cyrus' behaviour and Charlotte Church's annual John Peel lecture on Monday, October 14.

Church discussed the theme of women and their representation in the music industry together with her own experiences of growing up in the public eye and being "pressured" to wear "revealing outfits" by record label executives.

Citing statistics revealing just how few women are behind the scenes, Church pointed out that The Association of Independent Music's 2012 membership survey revealed only 15% of label members are majority-owned by women. PRS claims only 13% of writers registered are female and The Music Producers Guild less than 4%.

Music PR Stuart Emery: 1963 - 2013

Music industry PR, radio plugger and director of Large PR Stuart Emery died suddenly last week after suffering heart failure.

Emery, 50, was a much-loved music industry veteran of more than 30 years. He entered the music industry with Phonogram Records as a radio plugger, before moving to Sony (Columbia) as head of TV in 1994.

In 1998 he went freelance and the following year set up Absolute Promotions with Amanda Beel and Large PR in 2004. Emery worked with many of the world's biggest artists including Robert Plant and Alison Krauss, Michael Bolton, Mariah Carey, Incubus, Katie



Melua, Amen and Tim Burgess.

Close friends from across the music industry have lined up to pay tribute including BBC Radio 6 Music's Steve Lamacq who said of Emery: "Stuart was

larger than life. He talked so animatedly about the bands he worked with; because he had such an infectious way about him. And he could talk to anyone. He was a proper friend,

but a really thorough, hard-working professional to boot. If he believed in a band it was hard not to trust him."

Former business partner and friend Amanda Beel of All About Promotions said: "Stuart worked as a fitness instructor when we first met.

"We've been close friends and colleagues for 30 years. He was loyal, honest, straight-talking, fun and loveable. I am going to miss him so terribly."

Emery's funeral was held this week. MD of independent label Dramatico, Andrew Bowles, ran the Bupa Great South Run on Sunday (October 27) in memory of Emery.

For all of the latest Music Industry news, bookmark

MusicWeek.com

MusicWeek Wall Planner 2014

Position your brand in front of the entire
UK music industry for a full year

Last few spaces remaining

BOOKING DEADLINE Friday 15th November

The 2014 Wall Calendar will be included as an A1 pull-out in this year's Christmas edition of Music Week, on December 20, and will reach thousands of industry readers.

The calendar will once again include key industry dates and festival dates throughout 2014 and will be a valuable addition to the walls of the UK Music Industry.

Phone Victoria Dowling on

0207 226 7246

or e-mail victoria.dowling@intentmedia.co.uk
to secure a prime position

MusicWeek The Playlist

10 tracks you need to hear...



JOEL COMPASS
Run (Outsiders/Polydor)
(single, November 18)
Contact: Rajina Gurung, DWL
rajina@dwl.uk.net



SAY LOU LOU
Better In The Dark (Columbia)
(single, December 16)
Contact: William Rice, Purple PR
william@purplepr.com



VUVVULTURES
Ctrl Alt Mexicans
(Energy Snake/Universal)
(single, November 11)
Contact: Billy Burrell, 9PR
billy@9pr.co.uk



BEAR'S DEN
Sahara (Communion)
(single, out now)
Contact: Sinead Mills, Bleached
sinead@bleachedcommunications.com



MT. WOLF
Midnight Shallows (Third Rock)
(single, November 3)
Contact: Keith Wozencroft,
Third Rock Music
keith@thirdrockmusic.co.uk



MASTER SHORTIE
Where I'm At (RPM)
(single, November 18)
Contact: Sarah Richardson, Bleached
sarah@bleachedcommunications.com



DAUGHTER
Amsterdam (4AD)
(radio single, December 9)
Contact: Ed Horrox, 4AD
edhorrox@4ad.com



KATY B
Sam (Columbia)
(single, November 4)
Contact: Ruth Drake, Toast
ruth@toastpress.com



MARIAH CAREY
The Art Of Letting Go (Island Def Jam)
(single, November 11)
Contact: Connie Filippello,
Connie Filippello Publicity
cfpublicity@aol.com



WARPAINT
Love Is To Die (Rough Trade)
(single, out now)
Contact: Jamie Woolgar, Rough Trade
jamiwoolgar@roughtraderecords.com

DATA DIGEST

SALES STATISTICS



CHART WEEK 43 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,012,293	1,092,067	279,366	1,371,433
PREVIOUS WEEK	2,849,724	1,071,896	275,697	1,347,593
% CHANGE	+5.7%	+1.9%	+1.3%	+1.8%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	143,128,221	50,540,090	14,713,547	65,253,637
PREVIOUS YEAR	143,704,946	54,183,166	13,499,895	67,683,061
% CHANGE	-0.4%	-6.7%	+9.0%	-3.6%

APPOINTMENT TO VIEW



THE GRAHAM NORTON SHOW

Friday, November 1 - BBC One, 10.35pm - 11.20pm
Elton John heads tonight's line-up, chatting and singing Voyer from his new album The Diving Board. Jay Z will perform his latest single Tom Ford, and Judi Dench, John Bishop and Jeremy Paxman are interviewed.

THE CHOIR: SING WHILE YOU WORK

Monday, November 4 - BBC Two, 9pm - 10pm
Gareth Malone sets out once again to get staff in some of Britain's busiest workplaces to form singing groups before pitting them against one another in a competition. The first of the five firms he is visiting is P&O Ferries.

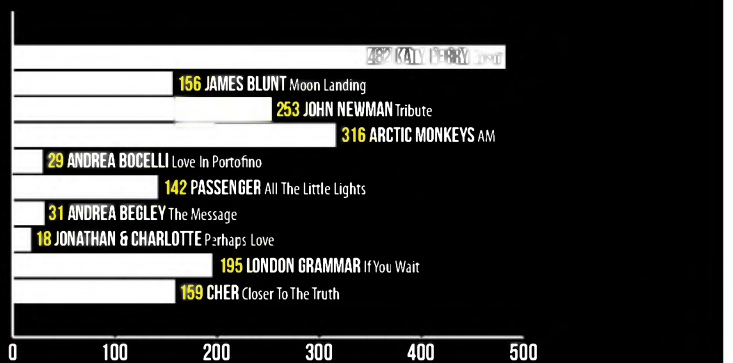
LATER LIVE - WITH JOOLS HOLLAND

Tuesday, November 5 - BBC Two, 10pm - 10.30pm
Live music comes courtesy of The Killers, Chase and Status, Boy George and songwriter Jimmy Webb who is joined by Del Amitri frontman Justin Currie. Also appearing are the Orwells and Denai Moore. Last in the series.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON OCTOBER 28 2013



shazam TAGGED

The latest most popular Shazam new release chart:

- 1 STORM QUEEN Look Right Through
- 2 MARTIN GARRIX Animals
- 3 BASTILLE Of The Night
- 4 DISCLOSURE Help Me Lose My Mind
- 5 ALESSO & CALVIN HARRIS Under Control

BPI SALES AWARDS: WEEK ENDING OCTOBER 27

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION
BULLET FOR MY VALENTINE FEVER (ALBUM) <i>Gold</i>
ELVIS COSTELLO THE BEST OF - THE FIRST 10 YEARS (ALBUM) <i>Gold</i>
KATY PERRY PRISM (ALBUM) <i>Gold</i>
HAIM DAYS ARE GONE (ALBUM) <i>Silver</i>
VARIOUS ARTISTS 100 HITS - CLASSICAL (ALBUM) <i>Silver</i>
VARIOUS ARTISTS 100 HITS - HALLOWEEN (ALBUM) <i>Silver</i>
MILEY CYRUS WE CAN'T STOP (SINGLE) <i>Gold</i>
SHANIA TWAIN FROM THIS MOMENT ON (SINGLE) <i>Silver</i>
LONDON GRAMMAR IF YOU WAIT (ALBUM) <i>Gold</i>
KODALINE IN A PERFECT WORLD (ALBUM) <i>Gold</i>
MILEY CYRUS WRECKING BALL (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)

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GIGS OF THE WEEK

LONDON



Who: Eliza Doolittle
Where: Village Underground, Shoreditch
When: November 4

Why: After releasing her second album *In Your Hands* last month, the pop singer plays a London show. Her latest single *Let It Rain* is out now.

MANCHESTER



Who: Frightened Rabbit
Where: The Ritz, Manchester
When: November 6

Why: Fresh from a US trip, the Scottish six-piece play the second date of an 11-date UK tour. Their fourth album *Pedestrian Verse* was released in February this year.

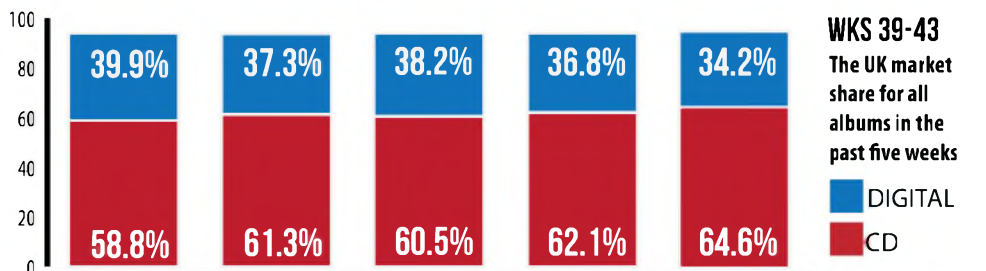
CARDIFF



Who: Chase & Status
Where: Motorpoint Arena, Cardiff
When: November 7
Why: Joined by their

live band MC Rage and Andy Gangadeen, the dance duo head out on their first UK Arena tour. Support acts include Moko, Pusha T and Netsky.

DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending October 29

- 01** Lou Reed dies aged 71
Monday, October 28
- 02** Lady Gaga's *ARTPOP* available exclusively on O2 Tracks pre-release
Monday, October 28
- 03** Labels launch YouTube channel in answer to shrinking music TV opportunities
Friday, October 25
- 04** The X Factor USA to introduce voting via Shazam
Friday, October 25
- 05** £4m lottery fund for UK's biggest-ever music outreach programme
Wednesday, October 23

MUSIC WEEK POLL

This week we asked...
Can HMV make a digital success of itself?
Vote at www.musicweek.com



LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@tamsinholleran Just picked out a spoon from the drawer at work and someone has ACTUALLY written 'sperm' on it #truestory (*Tamsin Holleran, ITV*) *Tuesday, October 22*



@crablin Just absent-mindedly put two kisses on an e-mail to the head of a record label. (*Colin Roberts, Big Life Management*) *Wednesday, October 23*



@perreau Digital music's 'golden age' is so close, imagine how great it's going to be for music fans once we all grow a little objectivity (*Ben Perreau, Global Radio*) *Wednesday, October 23*



@matteveritt Highlight of last night's @VirginEMI #virgin40 exhibition? Phil Collins' FABOOM-FABOOM-FABOOM-FABOOM-FAP-FAP drumkit (*Matt Everitt, BBC 6 Music*) *Thursday, October 24*



@UMusicuk Fantastic night at the #Virgin40 exhibition and party - great job team @VirginEMI! (*Universal Music UK*) *Thursday, October 24*



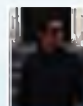
@VirginEMI @UMusicuk pretty sure the canteen hasn't seen this many bacon rolls being bought in a long time! (*Virgin EMI Records*) *Thursday, October 24*



TWEET OF THE WEEK
@andyneilson "The first Velvet Underground album may have sold only 30,000 copies but everyone who bought one of those started a band." - Brain Eno (*Andy Neilson, Decca Records*) *Sunday, October 27*



@bexrichardson So, the @GeorgeThePoet show tonight in Cambridge was absolutely incredible. (*Rebecca Richardson, Island Records*) *Friday, October 25*



@Nockall Arctic Monkeys at Earls Court was mega!!! Best rock n roll band on the planet right now. (*Christian Nockall, Your Army*) *Friday, October 25*



@binweasel Just bought the French band Lescop's 10" EP after seeing them at Oh La La Festival in Shoreditch this week. Music is fantastic. (*RoCyn Elton, Work It Media/Big Life Management*) *Saturday, October 26*



@MusicmanUK1 RIP Lou Reed. I met him at the IVORs a few years ago - Transformer great Bowie prod album - 'Walk on the wild side' an all time fav track. (*Nigel Elderton, Peermusic*) *Sunday, October 27*



@paulepworth RIP Lou Reed. You left quite a legacy. Thanks for all the music and for the music of all those who you inspired. (*Paul Epworth, producer*) *Sunday, October 27*

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 *Songlines* magazine is **Gipsy Kings** celebrating "25 years as world music's biggest act".



Inside, the French seven-piece discuss humble beginnings sleeping in cars and trailers whilst playing at "glittering celebrity parties".

Elsewhere, **Çiğdem Aslan** talks about the inspiration behind her debut solo album *Mortissa* - meaning 'strong, independent woman'. Recorded amidst a backdrop of Turkish women facing "absurd restrictions to their freedoms" she hopes to "do her small part" to eventually change prejudices.

In other news, Peter Culshaw recalls attending the **Theyyam** festival in India's Kerala where he encountered "a possessed guy with his outrageous costume on fire, having just bitten the head off a live cockerel". The **Pasifika Festival** in Auckland isn't quite so raucous and instead features "a giant Fijian bloke cradling a tiny ukulele" and a 50-strong choir from Tuvalu.

In the reviews pages, **Chatma** by **Tamikrest** gets five out of five from Nigel Williamson. The band's third album adds a "range of psych-guitar effects, garage beats, dub and funk" to take a "brave and brilliant" new direction.



THE MAGIC NUMBERS

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

1st

Concert film to be presented in 4k Ultra High Definition is **Muse - Live at Rome's Olympic Stadium**. The film will be screened in over 100 UK cinemas on November 7. There's an advance screening for fans two days earlier on the 5th

\$500,000

A night is the rumoured amount **Live Nation** is willing to pay for the US dates of **Miley Cyrus'** 2014 tour

£6.2m

Sought by **Quincy Jones** from the estate of **Michael Jackson** over alleged unpaid royalties and production fees. The case covers songs used for the 2009 documentary film *This Is It* and two **Cirque du Soleil** shows based on the late singer's music

2

Hop Farm Music Festivals will reportedly run in the summer of 2014. As well as **Vince Power's** festival, an entirely new festival is now taking place on **The Hop Farm Family Park** site, organised by a different promoter and team

1075%

Increase in sales for **Gary Clark Jr.'s** album *Blak* and **Blu** after a performance on *Later...* with **Jools Holland**

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DATA DIGEST



A ROCK, AN ISLAND

Darcus Beese celebrated 20 years at Island last week – and his team weren't going to let the occasion pass quietly. The label boss was presented with a cake and T-shirts bearing one of his favourite words, 'dope' – via a play on Barack Obama's 2008 presidential campaign poster.

PICTURE OF THE WEEK

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



NARDENE SCOTT RWD
Joel Compass ● *Run* (Outsiders/Polydor)

It's time for The Weeknd and Frank Ocean to take a seat and make way for this Penge boy, delivering a fresh sound to the scene (just take a listen to *Run* and you'll understand). His falsetto is layered over dark and bass-ridden R&B-soaked beats, fused with tinges of dubstep and electronica.



DAVID SINCLAIR THE TIMES
Ben Taylor ● *Listening* (Iris Records)

He's the son and heir of American pop royalty (James Taylor & Carly Simon). But there is humility in Ben Taylor's music as well as true songwriting class. *Listening* is his best album yet; lovingly crafted stories that take stock of the human condition with a warm, wry wit.



DJ TARGET BBC RADIO 1
Linden Jay feat. Ruby Wood ● *Break the Hold* (RME Records/Sony Music)

Without a doubt, this is one of the biggest tunes in my playlist at the moment. Silky, smooth vocals from Submotion Orchestra's Ruby Wood, while Linden Jay's bouncy, yet soulful production provides the ingredients for both a radio and club winner. There's lots of deep house records at the moment, but this one easily cements itself as my favourite.



GEORGE O'BRIEN ZERO CORE
Fanfarlo ● *The Sea EP* (New World Records)

The *Sea* is book-ended by its highlights: *The Distance* is classic Fanfarlo, as its funky, disco-fuelled rhythm and basslines lead into a typically warm and infectious chorus. A cover of Jim Pepper's 1971 *Witchi Tai To* is blissfully uplifting and sandwiches the wavy blues of the title track and the marching flow of *The Wilderness*. It is a positively heart-warming four-track.



SIGNS O' THE TIMES



Don Broco are joined by Mark Levin (BMG Chrysalis – foreground) and their lawyer Tony Morris (third right).

UK rock band **Don Broco** celebrated scoring their first Top 40 single recently as well as their recent publishing deal with **BMG Chrysalis UK**. The band are Mark Levin's first signing to the company, he said: "Don Broco are a great signing to our joint venture with Raw Power. We believe they have real potential – and we are already seeing good response on sync." Craig Jennings from Raw Power added: "We are very proud to sign DB to our JV with BMG, we believe they will be a huge breakthrough act in 2014... The team of Raw Power Mgmt, Raw

Power Music/BMG and Search and Destroy/Sony Records is an incredibly powerful one and we look forward to pooling all our resources to break this great new UK rock act."

Kobalt has signed an exclusive deal with the estates of Peter Ham and Thomas Evans to administer the publishing catalogue of **Badfinger**. The catalogue has benefitted from sync success recently after the band's 1972 *Baby Blue* track stormed into the iTunes Top 25 with a surge after playing out the finale of US TV hit *Breaking Bad*.

SYNC STORY

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



- **Track** Tomorrow
- **Composer** Martin Charnin and Charles Strouse
- **Publisher** Chappell Morris Ltd/Image Music/Charles Strouse
- **Client** Save The Children / Adam and Eve DDB
- **Campaign** Save The Children
- **Usage** Television advert
- **Key execs** Marc Robinson (MD Globe), Jack Lundie (Save The Children), Charlotte Thomas (Decca Sync) Tom Lewis (Head of A&R) Gavin Bayliss (product manager), Simon King (artist manager)

Save The Children always create poignant ads that remind us about the global suffering of children, and this year the Christmas ad features the vocal of choirboy Jack Topping. As the youngest-ever singer to be appointed as an Ambassador by the charity, Jack visited Qwa Qwa in South Africa to witness first-hand the difficulties children his own age face living in a deprived area.

Marc Robinson (MD of Globe, Universal Music) said: "Save The Children wanted to build on last year's successful emotional impact of using the instrumental of the track *Tomorrow* from Annie. We realised that it would be a perfect fit for Jack to lend his vocal to the piece this time round. The innocence and youth of his voice truly brings home the plight of children across the world."

Jack Lundie from Save The Children - director of brands & communications added: "Jack's stunning vocal performance adds a new poignancy to our latest TV ad. His voice powerfully highlights the contrast between what tomorrow should hold for every child and the harsh reality faced by millions across the world. We're incredibly lucky to have him as a Save The Children ambassador."

Rebecca Allen, Decca Records UK general manager commented: "The Save The Children TV ad is really important and plays an integral part in our overall campaign. The work the charity does is incredible and to have Jack at the heart of their Christmas campaign is extremely powerful. Everyone who has seen the ad has not left the room without a tear in their eyes. We are also releasing the track *Tomorrow* from the ad as a Christmas single."

UK TICKETING CHARTS THE MOST SEARCHED-FOR ARTISTS OF THE PAST WEEK**ticketmaster®****ticketweb****TICKETMASTER UK**

POS	EVENT	POS	EVENT
1	ONE DIRECTION	11	X FACTOR
2	GARY BARLOW	12	DISCLOSURE
3	JAMES ARTHUR	13	BASTILLE
4	MICHAEL BUBLÉ	14	JLS
5	ARCTIC MONKEYS	15	ELBOW
6	JOHN NEWMAN	16	STEEL PANTHER
7	MICHAEL BOLTON	17	JAKE BUGG
8	JUSTIN TIMBERLAKE	18	JESSIE J
9	CHASE & STATUS	19	LONDON GRAMMAR
10	BRUNO MARS	20	BARRY MANILOW

TICKETWEB UK

POS	EVENT	POS	EVENT
1	JOHN NEWMAN	11	CLUB NME
2	ALL TIME LOW	12	EDITORS
3	QUEEN EXTRAVAGANZA	13	GARY NUMAN
4	HALESTORM	14	SUNDAY TIMES STYLE
5	LONDON GRAMMAR	15	JAKE BUGG
6	ANNIE MAC	16	KNIFE PARTY
7	RAM	17	ONEREPUBLIC
8	CLUB DE FROMAGE	18	RUBBERMENSCH
9	GUILTY PLEASURES	19	SUB FOCUS
10	THE 1975	20	WARPAINT

ON THE RADAR **IZZY BIZU**

Having just finished a tour supporting Sam Smith, and a show in London supporting Jamie Cullum, the buzz continues to build around unsigned 19-year-old London singer-songwriter Izzy Beardshaw, better known as Izzy Bizu.

Speaking to *Music Week*, the up-and-coming artist says of her style: "It's quite soulful, jazzy, funky and acoustic, and I've been compared to Corinne Bailey Rae."

She made her breakthrough as a solo artist when she won the ILUVLIVE Open Mic event in February 2013, impressing a crowd that included Emeli Sandé and Naughty Boy. "That was probably

the first time I believed in myself. It gave me confidence knowing that I could do it on my own."

Bizu was previously signed to Mercury as part of trio SoundGirl, which disbanded in 2012. During her time in the group she toured with the likes of Justin Bieber and Pixie Lott but it seems that wasn't to be her musical calling.

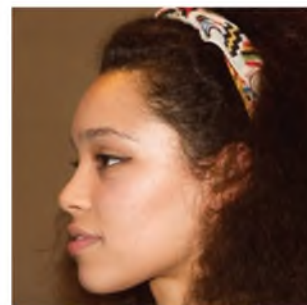
"After two years, I couldn't express myself through that type of music," she says. "I started writing poems and playing the piano, and that felt more like me. When I started improvising and jamming with a real band, I found my own way."

Her debut solo EP *Coolbeanz*

was released last month on ILUVLIVE Records, and peaked on the iTunes R&B/Soul Chart at No.3. She is currently working on an album for 2014.

"The album's going to have more production than the EP, it'll be groovier and less stripped-back. But we still want to keep that live feel: we want people to listen to it and think they're at our concert, or in our bedroom."

Particularly enthused about her live performances, Beardshaw is set to play Buma Rotterdam Beats Festival in November and plans to include a full band on stage, including bass and saxophone: "We want



to decorate the stage with carpets, lamps and posters, to make it look like our room. I'm just more comfortable with carpet on the floor!"

Izzy Bizu will perform at the inaugural Music Week RADAR night, in association with ILUVLIVE and MusicConnex, on November 28 at Under The Bridge in Chelsea. There are a limited number of free industry guestlist places, email

ESSENTIAL INFO**RELEASES****2013**

Single: *White Tiger*
 August Video: *Fool's Gold*
 Sept 1 EP: *Coolbeanz* (iTunes R&B/Soul Chart No.3)
 TBC Video: *Butterfly*

LABEL Unsigned (EP released on ILUVLIVE Records)

MANAGEMENT

rachaelbee@impactventures.co.uk

LIVE

Nov 16: Buma Rotterdam Beats Festival, Netherlands
 29th Nov ILUVLIVE / MusicConnex / MusicWeek present Radar, Under The Bridge, London

RADAR@intentmedia.co.uk to secure your place.

HE SAID / SHE SAID

“I don't want to say, 'Yeah, definitely, the next [album's] better than this one', because I don't really hear a next one... My muse is very fickle. She only comes to me sometimes, which is annoying.”

Don't count on hearing the next Lana Del Rey anytime soon, in an interview with *Nylon* mag, she admits she can't even really hear it herself at the moment.

TAKE A BOW **TEAM HAIM****THE LOWDOWN**

Album: *Days Are Gone*
 Highest chart position: No.1

Label: Polydor Records

Publisher: Frank Tape, Universal Publishing

General manager: Orla Lee-Fisher, Polydor

A&R: Ben Mortimer, Polydor

Manager: Jon Lieberberg, Roc Nation

Legal: Nicky Stein, Clintons

Agent: Nick Cave, William Morris

Marketing: Lisa Ward, Polydor

National press: Jon Lawrence, Alt-Stoked PR

Regional press: Jenn Nimmo-Smith, Chuff Media

Online press: Adam Royal, Toast

National radio: James Passmore, Plugged-In PR

Regional radio: Gavin Hughes, Polydor

TV: Sarah Haddow and Vic Sindermann, Polydor

THE BIG INTERVIEW TINIE TEMPAAH



HE'S IN CHARGE NOW

Tinie Tempah is back with his much-anticipated second album, *Demonstration*. Both the artist and his manager are gunning for international success – and hoping to fuel the ambitions of young guns they might inspire

TALENT

■ BY TIM INGHAM

Patrick Okogwu was 14 when Dizzee Rascal won the Mercury Music Prize.

The teenager had already begun to experiment with his own attempts at hip-hop before this seismic cultural moment; idolising and emulating kings of the US scene such as Jay Z and Nas – and pinching a few tricks from them along the way.

But on that day in September, 2003 – when Dizzee beat favourites The Darkness to the coveted gong, as well as indie rock royalty Coldplay and Radiohead – Okogwu vowed to find his own inner voice and take it to the masses. That inner voice soon developed a name: Tinie Tempah.

“Dizzee didn’t only have the magic musically, he was a person I wanted to buy into,” says Tinie today – a BRIT, Ivor Novello and MOBO Award-winning artist with transatlantic popularity to call his own. “He was unique, and that made me want to be unique. When he won that Mercury, I didn’t even know what a Mercury was – I didn’t immediately recognise its significance. But had he not won it, my ambition would have suffered.

“I’d have thought: ‘Oh, we only make music for our own people and it only goes so far.’ But then I’m reading about him in *The Evening Standard* and the *Daily Mail* – ‘Dizzee wins!’ I was like: ‘What?! This CAN happen!’”

The subject of inspiring others within the underground London grime scene that spawned both Dizzee Rascal and Tinie Tempah has been on the latter’s mind a lot recently: not only because of the depressing fact that a household British male ‘urban’ artist is yet to follow the duo, but because Tinie’s excellent second album, *Demonstration*, is almost upon us.

The rapper’s anomalous brand of street sharpness, neck-jerking beats and finesse with a nagging pop hook combined to propel his debut LP, *Disc-Overy* to No.1 on the Official UK Chart in 2010. In *Pass Out*, it contained a single that was head, shoulders, pecs and abs above anything else pretending to be the song of the summer.

Surprisingly, for an LP that contained prominent lyrics about the quiet North Lincolnshire town of Scunthorpe and wild revelations about storing clothing at his aunt’s house, it also beguiled a mainstream American audience – peaking at No.2 on the Billboard R&B/Hip-Hop albums chart.

Packed with ego-arousing tracks with titles as plainly aspirational as *Invincible*, *Written In The Stars* and *Wonderman*, *Disc-Overy* was obviously galvanised by South Londoner Tinie’s aim to hit the big time – an objective he comfortably achieved, going double-platinum in the UK and being nominated for the same Mercury Prize Dizzee had scooped eight years prior.

Demonstration, which Tinie calls “a mature, grown-up record” contains no less brazen hankering for glory – but this time the potential spoils are global. Yet it’s not the vacuous trappings of triumph that are motoring his ambition this time round, but the thought of shattering the restrictions surrounding British artists within his field.

“In other genres, it’s no news under the sun if their artists go international,” he says. “If Arctic Monkeys blow up around the world, or Coldplay, Jessie J, Rita Ora, it’s no big deal. But for us? Nah.

"I just think for [British urban music] to continue to grow, it has to be recognised as a genre that works on any kind of level."

Tinie and his effervescent manager Dumis Oburota, share concerns over the lack of 'platforms' that young grime artists face in today's music industry; the developmental footsteps he and Dizzee Rascal were able to take before their world briefly exploded into the mainstream.

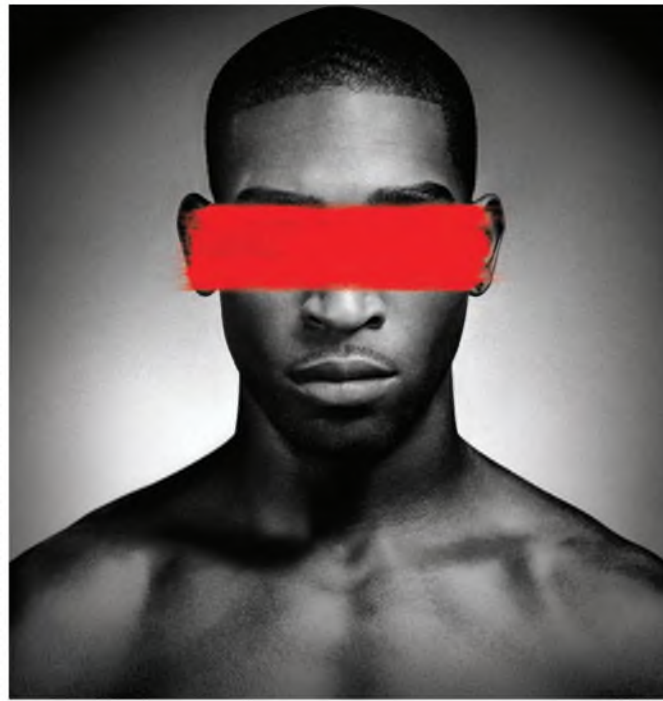
"To be honest, would you say that culturally [grime] is a trusted industry yet on this side of the pond?," asks Oburota. "At the end of the day, that's why T's new record and what Dizzee does is so important for that culture and how it's represented. They are the beacons to let people know [making it in the mainstream] is possible."

He adds: "Getting into the business side of things, I'm thinking, 'Who will be the next Tinie? Where will they come from? How will they be able to emerge?' Dizzee, for example, had platforms: he had underground radio, rave circuits, champions within the industry that were specialised in his genre - they all helped people get into him."

"That allowed the surge, we all saw it and it was great. But the platforms that fed that surge were specialist; then [grime] moved into crossover and commercial territory, and suddenly you're competing with pop music. The underground genre that T emerged in turned into popular music, and now there's no foundation to get to that point."

"In that underground world, if you weren't considered a popular artist today but had loads of talent, you might have missed your moment."

This worry is part of the reason why cousins Oburota and Tinie founded their own label/management company, Disturbing London, in 2006. Both business figureheads (Tinie is director with Dumis MD) are passionate about allowing



"It's no news if artists go international in other genres - if Arctic Monkeys blow up around the world, or Coldplay or Jessie J. But for us? It's like: 'Nah'"

TINIE TEMPAH

artists from the grime scene to breathe within powerful industry circles - and convincing tastemakers that they can succeed on a mainstream level without watering down their musical message.

Disturbing London's founders are motivated by the likes of Def Jam and Ca\$h Money in the US; uncompromising music houses that have proven the commercial and cultural potential of raw young

ABOVE

Demonstration: Tinie Tempah's second album will be released on November 4 via Parlophone/Disturbing London. New single Children Of The Sun, featuring singer John Martin, is out now

performers without forcing them to sound like tried-and-tested pop artists.

Demonstration is tangible evidence of this attitude: amongst huge guest stars such as Emeli Sande, Big Sean, 2 Chainz, Dizzee Rascal and Paloma Faith, you'll find relative unknowns Candice Pillay and Sway Clarke II.

Disturbing London exhibits a powerful message of confidence and control in much of its operation. Tinie's tracks are all licensed to Parlophone via the label, with the rapper and Oburota set to regain rights to their masters in the future.

It's a setup that kept Tinie outside the major label bear pit in his early years, and gave his manager executive A&R responsibility.

"That certain level of control, being able to develop at your own pace - someone really understanding you and giving you the time you need to understand yourself as an artist - was so necessary for me," says Tinie.

"I guess getting signed to a major label, to a certain degree, is like being thrown into the deep end. It's great for some and not great for others. This route was great for me and would be for anyone from a more niche or smaller genre of music; it really means you have someone with you that understands where you're coming from, who spends time on getting what you want to put out to the world right."

Despite this creative independence, Tinie says he's happy to take A&R guidance from Parlophone, especially president Miles Leonard, with whom he says "there is a good level of respect on both sides".

Unlike some artist managers, Oburota is comfortable letting Tinie ponder industry-specific queries in his *Music Week* interview, from licensing deals to A&R, to the small matter of the gargantuan deal that saw Warner Music acquire Parlophone this summer for £487 million.

This is not only because Tinie is his business partner and key talent, but also his trusted soundboard - collectively A&R'ing new UK acts on the Disturbing roster such as Sasha Keable and production duo All About She, who recently signed deals with Polydor and Atlantic, respectively.

"T's an inspiration: he shows everyone else [on the roster] you can do it," says Oburota.

"He talks to these artists. If I'm developing something and it doesn't catch his ear, I'll go back and work on it again. He's blatant and honest, like: 'That's no good, D.' 'Okay cool - I'll be back with something for you when we've fixed it.'"

The duo look to America whenever they're lacking confidence in their hermetic convictions - where leftfield hip-hop oddities like Odd Future have flourished on the fringes of the mainstream, and forged global recognition.

As for Demonstration, Tinie is unrepentant in his hope that it could bag British hip-hop's first ever Grammy, and give a young, would-be rapper out there a glimmer of inspiration; a similar epiphany to when Dizzee Rascal showed him the light in 2003.

"Second time round, I wanted to make a piece of work that might give rappers who have come where I've come from a clearer sense of direction," he says. "If that's you, hopefully there's something on this record that will help you with your own ambition."

"It's not like I feel a sense of responsibility - but I definitely feel a sense of obligation."

SOCIAL RESPONSIBILITY: 'YOU'RE INFLUENCING PEOPLE'

In a world where some artists are slavishly hammering Twitter and Instagram to give their fans a window into their private world, Tinie Tempah has learnt to step back from such social media outlets.

Although he recognises their importance in terms of promotion and connection to fans, he says that there's a natural limit not all of his artistic peers heed.

"People are becoming more visual, wanting to see things more and interacting more," he explains. "That was a strength in terms of getting me to where I needed to get - I was very active on Twitter, MySpace, the blogs. But I guess now I think: 'To what degree?' There are some [artists] who are literally on the toilet on their Instagram or showing themselves doing drugs. I don't know whether that's upping the ante - 'I've



pushed it! What are you doing that's this exciting!' - or whether, at the end of the day, you have to realise you're influencing

people that you interact with. Personally, if I'm influencing someone I want it to be for the better, for something positive."

THE BIG INTERVIEW TINIE TEMPAAH

DISTURBING POINTS OF VIEW: OBUROTA ON MANAGING HIS TEMPAAH



Dumi Oburota has been Tinie Tempah's manager for eight years, and founded Disturbing London with the artist in 2006. Tinie's recordings are licensed to Parlophone, which was recently purchased by major record company Warner.

Do you really believe Tinie could scoop a Grammy?

Yes, why not? His talent is limitless. Rappers from America get Grammys and go international. Just being from the UK shouldn't stop you aiming that high. We go through the same things they do, just on this side of the Pond. And we're talking English - it's not like we're speaking Japanese! If it doesn't happen on this one, I'm sure it will [in the future]. He's already got a Top 10 record in America with a record he wrote in a studio in Greenwich. It's positive for him to have that ambition; it's positive for the scene, the culture and the next person coming through. Britain is a cultural melting pot and we have a lot to say. If our biggest rapper doesn't have an ambition to get a Grammy then we have a bit of a problem.

What do you think have been the key factors in marking Tinie out as - Dizzee aside - the UK's pre-eminent rapper?
You need individuality, you need a bit of luck, and you

need some magic. That's what separates the men from the boys: getting that chance and then turning into a star. My problem is the lack of platforms now. I had those platforms to develop his sound and try things, but I worry about where the next star from that world will come from and how they'll develop.

"Britain is a cultural melting pot and we have a lot to say. If our biggest rapper doesn't have an ambition to win a Grammy then we have a problem"

DUMI OBUROTA

Can you explain your concern a little more?

If you look in the indie [rock] scene, for example, there's an industry at the heart of development. There's champions, specialist radio stations, a live circuit. Some people are natural stars, but if they don't go through the development process, they never get refined. There aren't decent platforms in the urban culture anymore; boot-camps where things can be developed and people that really specialise in the field are really controlling things. That's what we're trying to create at Disturbing London: we understand the urban culture in the UK and we develop urban artists on a grass roots level that have global potential to crossover and represent the streets of the UK. Instead of sitting back and saying, 'These things aren't available' or whatever, we try to make it happen ourselves.

You and Tinie hold on to ownership of his recording copyrights. What A&R input do you allow Parlophone?

Since we've started [the A&R's] always just been us two and Richie [Montana, producer]. Even before me, T was doing it with Richie. When T was ready to get signed, we already had A&R'd our own 12-track album - the record we were going to license to the label. We had a clear vision of who he was, what he represented. We were trying to engage the label to understand our vision, then use their expertise and resources to help us push forward. We live, sleep and breathe this culture. The reason why we license music is so we can keep control of the purity of what we're doing. We need the label to make our ambition real. [Parlophone] is a company with tried and tested ways of launching international campaigns. But they need us as much as we need them: we give them the juice to make Tinie into Tinie Tempah.

That must take a lot of trust on their part?

It does. But you need to have an air professionalism to communicate your vision to the label. It's no good saying: 'Yeah man, this is our record man. Play this shit.' There's obviously politics; you have to be able to express your ambition and take on board open discussion. Our points are valid, their points are valid. When you license a record, you have the right to say no. That's the whole point. All approvals have to go through you. The reason we did the deal in the first place wasn't about, 'In a few years time we'll own the masters, like yeah!' It was about creative control. We weren't at a level to get a JV, so that was the best way. And yes, when you're independent, perhaps ignorant and you don't know the industry, it's a closed business. I wasn't in it, so I couldn't trust something I wasn't involved in. All we could trust were the people around us and what we knew. That was the only way of keeping that purity. No, we work within the industry. I know the benefits; we know what [the label] does better than us, but we know what we do better than them.

How do you work with Parlophone boss Miles Leonard?

In any career or process, you're always going to have different opinions. But I respect Miles 110%. At the end of the day, our success is their success and vice versa; we're all one team.

Has the Parlophone buyout process affected you?

Disturbing London is protection from all of that stuff, all the politics. When the first takeover happened and Universal appeared to own Parlophone, in terms of information and what was happening; David Joseph and Max [Hole, Universal bosses in the UK] were very communicative. And it's the same thing at Warner. We've been kept fully posted. At the end of the day, you just need a label that's going to help you release your music. It didn't impact on our deadlines or push T back, it wasn't detrimental to his career; he was in the fortunate position that wherever he goes, he's a priority act. And to be honest with you, we've had relationships with Max [Lousada] and the [Warner] guys from before; Max wanted to sign T in the past. So they know how good he is. Everyone in the Warner camp loves music, they're really great at what they do, Max is amazing at what he does, utmost respect for Christian [Tattersfield, outgoing WMUK CEO], utmost respect for Miles. That whole setup there now is a great one. If you put together their roster and everything they've done, the stats add up. It's phenomenal.

PARLOPHONE'S VIEW ON DEMONSTRATION: 'TINIE CAN TRANSCEND STYLES - HE HAS HUGE POTENTIAL'

Parlophone A&R director Nathan Thompson, marketing manager Alex Eden-Smith and Parlophone International marketing manager Rob Wood on the unique appeal of Tinie Tempah's new album, Demonstration.

What makes Tinie so different to others in his genre?

Nathan Thompson: Musically, Tinie has proven that he can transcend different styles and genres, rather than sit in a particular lane - this has only broadened his appeal and delivered wider success. Ultimately, Tinie Tempah the artist and the brand is multi faceted and Tinie, Dumi and Parlophone's combined commitment to all of these areas - be it fashion, sync, brand partnerships or live - have consolidated this even further.

What potential does the new LP have, both in terms of cultural impact and sales expectations?

Alex Eden-Smith:

The commercial and cultural impact of Tinie's debut album, Disc-Overy, both in the UK and internationally, has created a huge sense of anticipation for his follow-up Demonstration. He remains a credible artist with deep musical integrity but also has huge

crossover potential and his second album reflects this by being innovative and progressive whilst retaining a broad-ranging appeal.

Can you give us an update on breaking Tinie in the US and across Europe - how can this new record fuel that goal?

Rob Wood: Tinie has been spending time in the States writing and recording potential new material. The US will release Demonstration in 2014. This side of Christmas, he will have done promo in market for France, Germany, Norway and TBC Sweden and Switzerland. We see him as not just a British artist, but a European artist and are looking at him potentially collaborating with some European acts.



BUSINESS ANALYSIS Q3 RAJARS

EDITORIAL

Commercial radio brands giving digital new Kiss of life



UK COMMERCIAL RADIO HAS rightly made a big fuss about its 40th anniversary this year, but one of the sector's birthday milestones has attracted zero mentions.

Twenty-five years ago Capital in London took the then revolutionary step of separating its FM and AM outputs, utilising the former for the regular contemporary hits service and the broadcaster's medium-wave frequencies for a new oldies channel called Capital Gold.

The approach soon became common practice across the sector, widening choice for listeners on the analogue dial and allowing famous ILR names to take on a new life beyond their original stations.

However, in the digital age commercial radio has been a lot slower in similarly exploiting its best-known assets in additional ways, but the evidence in recent months is that is finally changing.

Absolute Radio's Tony Moorey described to *Music Week* 2013 as "the year of digital brand extensions" and he should know.

"In the digital age commercial radio has been slow in exploiting its best-known assets in additional ways, but the evidence in recent months suggests that is finally changing"

For ages his station trod a largely lone path in this area, building up a portfolio of digital-only services that used the Absolute name but offered something distinctly different to listeners.

According to Rajar, these stations attracted 2.2 million listeners in Q3 with one service – Absolute 80s – alone winning an audience of 1.21 million people, more than the likes of the much-better-funded 1Xtra from the BBC managed.

It is no wonder then Absolute Radio's commercial competitors are now following suit, while they have surely also been inspired by successful BBC examples of extending flagship networks with "Extra" or, indeed, "Xtra" services from the likes of Radio 4 and Five Live. Between them these two additional services had more than 3 million people tuning in during Q3.

For Bauer-owned Kiss the benefits of doing this have been immediate. Building on the highly-successful main Kiss station, it has this year rolled out Kisstory and Kiss Fresh with the former in its first Rajar appearance this past quarter already attracting 854,000 listeners. That has helped to take Kiss's overall UK audience above 5 million for the first time.

Capital, which under Richard Park started the split frequency revolution back in 1988, is now joining in having in October rebranded Choice as Capital Xtra (note the identical spelling to Radio 1's sister urban service). The move has expectedly attracted criticism for condemning the Choice name and its 23 years as an urban music station to history, but at a time when the biggest radio brands are becoming bigger and bigger from a business point of view it makes sense.

UK commercial television has long understood the benefits of rolling out sister digital services to the main channel, as demonstrated by the likes of ITV2, More4 and 5 USA, and this has given viewers more choice and the broadcasters more ways of building audience and advertising revenue opportunities. Absolute Radio has proven the policy can work in radio, too, and the arrival of others to the game will only strengthen that point.

Paul Williams, Head of Business Analysis

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

RADIO 1'S TEENAGE DREAM

How successful is the Beeb's mission to reduce the average age of its listenership?



RADIO

BY PAUL WILLIAMS

Radio 2 enjoyed the perfect summer with its biggest recorded Q3 audience of all time, but over at Radio 1 controller Ben Cooper faces a mathematical dilemma.

As the older-targeted station's reach between July and September rose 7.4% year-on-year to a record 14.94 million people, according to Rajar, Cooper (*pictured, above*) is finding that despite every effort to make Radio 1 younger its average audience age will still not budge below 32.

The controller and his team have been tasked by the BBC Trust to lose its older listeners and attract more youthful ones, a move reflected last year by Chris Moyles exiting weekday breakfast for Nick Grimshaw and the station continuing to push its Listen, Watch, Share strategy to attract the eyes as well as ears of its audience.

This is resulting in every quarter Cooper being confronted with a series of negative headlines with

EXECUTIVE SUMMARY

■ 47.66 million people listened to radio in Q3, down from 48.32 million the quarter before, but up from 46.62 million in the same period last year

■ Weekly reach rose year-on-year from 89.1% to 89.6%, but was down from 90.8% the previous quarter

■ Radio 2 hit new Q3 high with 14.94 million listeners, while Radio 1 dropped 3.3% annually to 10.83 million as breakfast show lost 1.15 million listeners

■ Capital London's top commercial station with 2.17 million reach with Magic leading in share terms (6.0%)

■ Capital Network overtook sister Heart Network with UK audience of 7.72 million

the latest for Q3 showing the breakfast show lost 1.15 million listeners year-on-year – a 17.1% drop – to take its reach to 5.58 million, while since the last quarter another 305,000 people tuned away. The station's reach as a whole fell 3.3% on the year and 1.8% on the quarter to 10.83 million.

On the surface that does not look too healthy,

BUSINESS ANALYSIS Q3 RAJARS

but in Cooper's eyes it all spells good news because it shows Radio 1 is fulfilling its promise of shaking off a number of its listeners outside its target 15 to 29 demographic, a number of them going to other BBC services.

As he notes: "When you dig under the actual headline figure you go, 'Well, this is exactly on strategy.' Breakfast has lost a million and that's quite dramatic, but when you say that over 72% of that million are over 30 you kind of say 'That's what I've been asked to do by the Trust and my bosses so job well done.'"

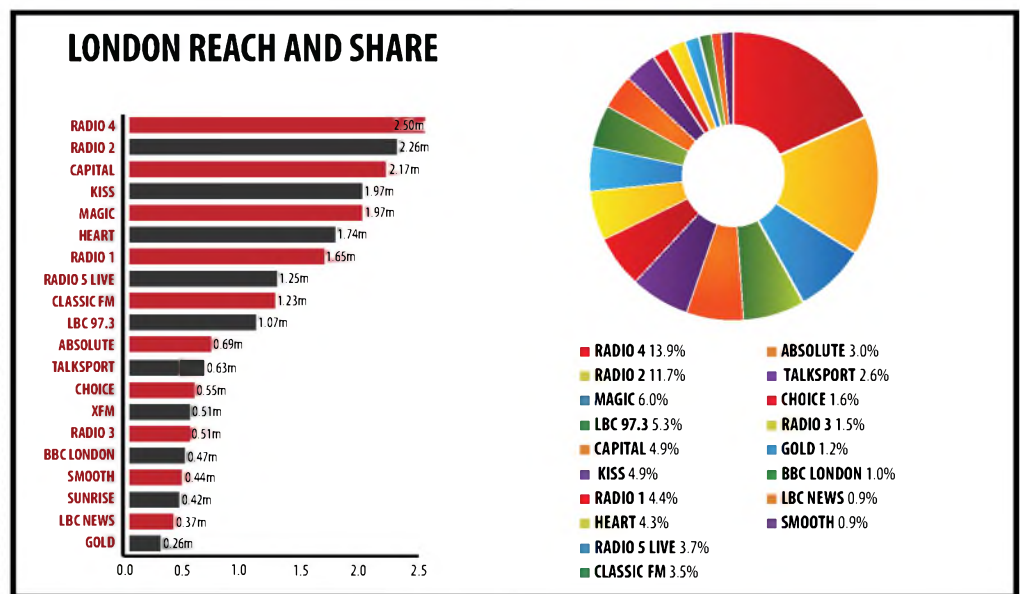
Cooper's difficulty is he is battling a series of factors that make bringing down the average age very difficult, but while that is static he has managed to reduce the most common age of a Radio 1 listener in the space of just a year from 26 to 18.

"So in terms of the most common age of a Radio 1 listener that has seen us get younger and in terms of [the average not reducing] I think that might be something to do with the fact that you've got two factors that are always going to affect you and pull you back up older," he says. "One is there is a group of people like myself who are 43 and refuse to leave Radio 1 because they love new music and, secondly, there is going to be a large amount of that population of listeners who are shared family listening in the car or in the kitchen."

There are also far more older people now making up the UK population than younger ones, making his task even harder.

Cooper says the BBC Trust fully understands these issues and a conversation he had with its chairman Lord Patten last week shows "he gets the job I've got to do".

"The other thing is the Trust realise they have



seen an awful lot of actions over the last year," he adds. "It's not that I've been sitting here doing nothing. We've changed pretty much the whole of the schedule, including breakfast. You look at the strategy of Listen, Watch, Share and the focus we're trying to put in and saying we're a multi-platform brand, the content we've been putting out and the fact coming up soon we've got the Teen Awards focusing on the teen audience that will be broadcast for the first time on CBBC. Then you look at the great front pages of *Music Week* saying it is playing younger music, it is playing new music so there's a whole list of things that show we are trying our darndest to do to make sure Radio 1 is being relevant to younger people in the UK."

For his Radio 2 opposite number Bob Shennan his numerical issue is keeping count of all the

listeners his station keeps gaining. Breakfast host Chris Evans alone added 800,000 listeners from the year before to take his audience to 9.35 million. That meant around one in five people listening to the radio in the timeslot chose Evans.

"If you look at the summer reach it's a million more people we were reaching this summer than we've ever done before," says Shennan. "Just under 15 million is the kind of reach figure we would have dreamed of in the past and not too distant past and it's a fantastic performance right across the schedule. [It was] a very, very strong breakfast programme with a phenomenal share."

The controller is also thrilled the average time a listener is spending with Radio 2 has gone up to 11.6 hours, which compares to 6.3 hours for Radio 1.

"We've become really good at spreading the

BRAND EXTENSIONS MAKING WAVES AT KISS AND CAPITAL

Kiss joined the 5 million audience club in Q3 after a series of new service roll-outs as one rival branded 2013 "the year of digital brand extensions".

The Bauer-owned brand attracted 5.07 million listeners in total, a figure including those tuning into the original Kiss station but also to its new service Kisstory, which debuted in this quarter's Rajar with an individual reach of 854,000 people.

It has also launched Kiss Fresh, taking over what was previously the Smash Hits digital radio station, but its 887,000 audience number is not included this time in the overall Kiss total as it was still operating under the Smash Hits name for part of the quarter.

Kiss group programme director Andy Roberts (pictured, right) says the 5 million figure is a "good start", but with Kisstory only presently available on Freeview and online and Kiss Fresh "in its real, real infancy" he believes there is much more to come.

"Once [Kisstory and Kiss Fresh] get bigger it will be a great set of brands or sub-brands within the main Kiss," he adds, noting when Kiss Fresh's reach is factored in the Kiss brand will have an audience of around 6 million across the UK.

In the case of Kisstory, which arose out of a long-established programme on the main Kiss station and debuted in its own right in May playing old skool classics and anthems, Roberts says its high audience on such limited platforms shows its potential for growth.

The Kiss brand, which has long battled Capital for younger listeners in the highly-competitive London market, faces a



new competitor with Global Radio having on October 7 rebranded its urban service Choice as Capital Xtra.

"It's good for the consumer," says Roberts. "Shame about the traditional Choice licence in a way, but it's business and it makes business sense they do that. It makes sure everybody else ups their game so it's going to be a good old scrap. Bring it on really."

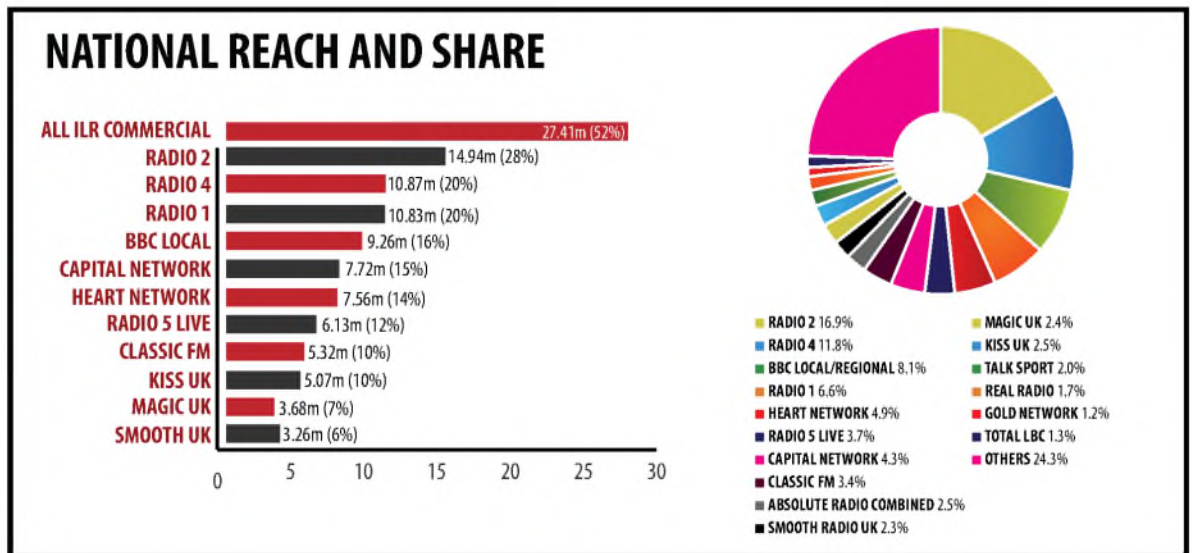
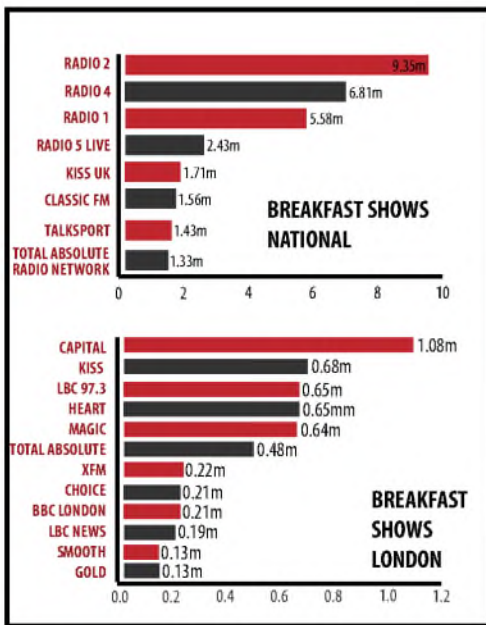
Global group executive director and director of broadcasting Richard Park explains the reason for rebranding from Choice to Capital Xtra was because there was demand for the kind of music Choice was playing outside London.

"It can now be enjoyed and clearly understood what it is around the nation because it's available on [Digital One] and on our apps and every device there is," he says. "We've put it on everywhere because we passionately believe this is an awesome station. We have a terrific line-up of presenters, the majority of whom were presenting on Choice and I'm predicting a very good spell for Capital Xtra around the country."

Capital and Kiss's brand extensions follow the lead of commercial rival and Bauer takeover target Absolute Radio, which has long operated a series of services in addition to the main station. In Q3 these collectively enjoyed a record reach of 2.2 million listeners, led by Absolute Radio 80s whose audience grew 35.1% year-on-year to 1.21 million and Absolute 90s up by 20.0% annually to 522,000 listeners. This came alongside the main Absolute station whose numbers rose by 6.0% on the year to 1.64 million, although fell 17.4% between quarters.

"We've got record figures this time for 80s, 90s and for 60s and overall our digital stations are now listened to by more people than ever before," says Absolute Radio content director Tony Moorey. "We're seeing real momentum in terms of digital listening to our digital stations, the brand extensions.

"You have to say in part that's down to the fantastic work the team do, but also you look elsewhere and you see similar things happening in the wider industry with the BBC with 1Xtra and Five Live Sports Extra both having record figures as well and a massive strong launch for Kiss's brand extensions. It's the year of digital brand extensions."



word about the range of offer at Radio 2," he says. "We're more joined up and we have a more holistic message than we've probably ever had before. All the programmes talk about one another. I also think we've got a real richness to the schedule at the moment."

Shennan is similarly pleased average listening hours to Radio 2's sister station 6 Music rose to 9.2 hours in Q3 as audience numbers lifted 6.9% on the

year to 1.73 million people, although were down 3.4% between quarters.

"I can remember a few years ago when I got here we were down around six hours [per listener]," he says. "That is an astonishing performance. We've now got a reach broadly around the Radio 3 mark and hours getting close to Radio 4 and Radio 2, which shows how established and mature 6 Music is for its established audience."

Fellow BBC digital music station 1Xtra hit a record 1.19 million reach in the quarter, up 6.7%

ABOVE LEFT
Evans above :
Radio 2's breakfast
show has helped
push the station's
summer audience
to nearly 15 million

both quarterly and annually, with its controller Ben Cooper noting the audience doubling since he took charge.

"It's now at its highest level ever and I'm chuffed to bits for the 1Xtra team because they've worked so hard and we've probably got the best schedule we've ever had. There's a potential audience out there for 1Xtra. We've got the schedule right. It's now making sure we can crack the distribution and the way people can get 1Xtra on different devices."

LONDON CALLING FOR CAPITAL'S 40TH BIRTHDAY

Global marked the 40th birthday of the original Capital station in London with record figures for the brand nationally.

The Capital Network took its total reach to 7.72 million people in Q3, a 12.6% year-on-year rise and up 4.7% quarterly, with every one of the regions in which it broadcasts posting an increase.

The latest Rajars lift meant Global can now declare the brand the UK's leading commercial radio network. However, it should be noted the previous holder of that position was another Global service, the Heart Network, which grew its own numbers in Q3 but at a much slower rate than Capital, rising 3.1% annually and 0.4% on the quarter to 7.56 million listeners.

"It's a wonderful 40th birthday present as we've added 870,000 listeners nationally in one card," says Global group executive director and director of broadcasting Richard Park (pictured, right). "Everywhere is up. In Scotland we've beaten Clyde. In Manchester we've beaten Key. In Manchester we beat Radio 1 as well, but we beat Radio 1 in most areas now."

The Capital Network figures included an 8.6% annual lift for the flagship London station, which first went on air on October 16 1973 and this past quarter claimed an unrivalled reach among the commercial sector of 2.17 million listeners. However, in share terms its 4.9% score was beaten by Bauer-owned Magic 105.4 (6.0%) and fellow Global service LBC 97.3 (5.3%), while matching Kiss.

The Heart Network's improving numbers came despite the London service's audience dropping by 4.6% on the year to 1.74 million, while falling 9.5% on the last quarter. Heart had jointly led the market in share terms with Kiss in Q2, but three months later had slipped to fifth.

Among Global's other London stations, XFM's reach rose 37.9% on the year to 513,000 and was up 17.7% between quarters, while in London Classic FM eased to 1.23 million as nationally it registered 5.32 million listeners.

Since October the group's Leicester Square



headquarters has housed Smooth London whose takeover by the group won Competition Commission approval in May. In Q3 its reach rose 2.6% on the year and 7.3% on the quarter to 442,000.

The Commission also approved a takeover of what was previously GMG Radio's West Midlands interests, but rejected Global's acquisitions in seven other areas, which Global is now appealing.

For the London market Park says: "I've got to be very optimistic because of the performance of Capital in recent times and the standard of presentation is on the rise. Heart I'm very optimistic about. One swallow doesn't make a summer. It doesn't make us great on one card and then shit on the next."

Bauer Radio London managing director Steve Parkinson (pictured, above left) notes he used to run Heart "so I've got a fondness for it", but finds it "interesting" his Magic station is now 3 million hours ahead in London.

Parkinson adds it was great for Magic to "bounce back" in what was the last set of Rajar figures for Pete Simmons, who left his post as programme director in September, while suggests a number of contemporary hits by adult

artists is helping to grow audience.

"There's some great grown-up tracks coming from artists like James Blunt, Rod Stewart, Cher, Gary Barlow that's really helping commercial radio particularly," he says. "With Magic that's given us a fresher sound."

Parkinson is also in charge of Planet Rock whose like-for-like numbers grew by 9.6% on the year to 947,000 listeners, but were up by 37.8% annually to 1.19 million once you also add in its listeners to its West Midlands FM service previously occupied by Kerrang!.

"The engagement we're getting from [Planet Rock] listeners, not just from Rajar but from social media connections and so on is genuinely incredible compared to even our other brands," says Parkinson. "If we put on one wrong track they will say, 'Why are you putting on an Elton John track?' because they don't class him in any way as a rock musician."

Bauer's other London station Kiss 100 lifted 1.1% on the year, while fell 1.9% quarter-on-quarter to 1.97 million people. Its breakfast show moved ahead of Heart's to take second place among commercial broadcasters behind Capital's show with Dave Berry and Lisa Snowdon. However, Kiss group programme director Andy Roberts says for younger listeners the bigger audience lifts to be gained are outside breakfast.

"The battle for young ears at breakfast time is always going to be tough and I would say listening hours in general are pretty low for these traditional FM services now," he adds. "If you're a young station it's pretty tough because you are trying to target an audience which is actually playing sometimes elsewhere so it comes back to our YouTube strategy, what is our mobile strategy, what is our app strategy?"

Around the regions Bauer's highlights included Newcastle-based Metro Radio posting its best performance for seven years with reach up 16.2% annually to 440,000 listeners, while Sheffield's Hallam FM hit a decade high.

PROFILE BEATLES AT THE BBC

WITH LOVE, FROM THEM TO YOU

How previously unissued Beatles material is set to be rediscovered on a special new album



Pic: Apple Corps Ltd

RELEASES

■ BY PAUL WILLIAMS

Universal offered up many sacrifices to the EC in its bid to buy EMI, including letting go of the iconic Parlophone label. But one price it was not prepared to pay was losing The Beatles.

The result was an important clause when the Commission announced in September last year it had approved the \$1.9bn (£1.2bn) deal, ordering the divestment of Parlophone but without its most famous and successful signings as both a group and individuals.

Universal now gets to fully realise the importance of winning that concession with its release with Apple Corps on November 11 of *On Air – Live At The BBC Volume 2*, the first album issued of previously-unissued material by the Fab Four since the takeover of EMI went through.

However, had it not been for the detective work of one of the album's compilers, researchers and producers, Kevin Howlett, stretching back more than 30 years then this release would not even exist because the BBC itself had wiped from its archives most of its own precious studio recordings with The Beatles.

Between March 1962 and June 1965 275 unique music performances recorded by the group with the

ABOVE
Radio days: The new album includes 37 previously unreleased music tracks

“People have helped us to restore the BBC Beatles archive because they taped off the radio”

KEVIN HOWLETT

Corporation were broadcast by the BBC in the UK. But back in 1981 as a young Radio 1 producer, when given the dream task of putting together a special about The Beatles' BBC repertoire, he discovered to his shock most of the tapes no longer existed.

There have long been horror stories about how little of some iconic BBC TV series from the 1960s exist, including only four episodes of *Top Of The Pops* from that decade, because the Beeb reused the tapes, but Howlett tells *Music Week*: “Radio was worse. When I did that first programme in the BBC official Sound Archive in Broadcasting House there was just one of the 53 radio programmes they did music for and that one wasn't even the domestic broadcast; it was the BBC transcription version of *From Us To You* so it didn't have all the songs.

“Then I managed to find through the BBC transcription service a *Top Of The Pops* [radio] programme, which was distributed on LP. There were some 1964 songs and some from the '65 session they did and a tape turned up that a studio

manager had compiled songs from *Pop Go The Beatles*. That wasn't officially kept. That was a tape somebody had made in the Sixties to amuse his colleagues during a nightshift.”

They all formed the basis of a two-hour programme called *The Beatles At The Beeb* that went out on Radio 1 in 1982. Then six years later Howlett made another similar programme for the network, by which time other Beatles BBC material had resurfaced.

“What is interesting every time there is a project to do with this material it does prompt people to think, ‘Ah yeah, I think I taped some of that stuff off the radio. I wonder if I've got the tapes’ and they go into the attic and find an old reel to reel tape. That's happened over the years that people have helped us to restore the BBC archive because they taped off the radio. We are very grateful they did in these circumstances,” says Howlett who is also author of a new book called *The Beatles: The BBC Archives: 1962 – 1970*, published by BBC Books and released in October.

One great find was from Bernie Andrews, producer of *Saturday Club*, one of the few pop music outlets on the BBC Light Programme during the Sixties, who had made a copy at the time of a fifth anniversary show in 1963 featuring The Beatles and had kept it.



Howlett explains one key reason so few recordings of the group had been kept by the Corporation was a Musicians' Union ruling at the time that said the BBC had to destroy any tapes it made of music performances after three months, avoiding the opportunity of them being constantly repeated and taking away possible new session work from MU members.

Some of the discovered gems were eventually collected together and put out by Apple Corps/EMI in 1994 as *Live At The BBC*, delivering a No 1 album in the UK, a No 3 placing in the US and 5 million worldwide sales in six weeks. But Mike Heatley, an EMI executive at the time and now as a consultant co-compiler, researcher and producer with Howlett of the new album, said back then there were never any plans for a successor.

"At the time the 1994 album was compiled we were aware there was more material than we had room for on the album and if there had been any serious thought of a follow-up or a sequel it was never discussed, but had there been it would have probably come within the two years following the original release," he says. "What came after that were the Anthologies and they came in '95 and two more in '96. If I'm honest we probably didn't realise how much was available and in subsequent years some more became available that wasn't there for [*Live At The BBC* compiler] George [Martin] and his team to select in 1994."

Howlett suggests the idea of a second album was sparked by work to remaster *Live At The BBC* – the results of which also appear on November 11 – which prompted the question of whether there was enough material for a second set.

"Clearly the first one had most of the previously unreleased songs they hadn't recorded for EMI, but this one still has wonderful material on it and there are some alternative versions of some of those rare songs from the first album, different radio performances, so we have the other *Lucille* and we have the other *I Got A Woman*," he says.

In all the new album includes 37 previously unreleased music tracks plus 23 never-before-issued recordings of in-studio conversation between the group and their various BBC radio hosts, perfectly capturing John, Paul, George and Ringo's personalities and humour. Heatley admits his initial thoughts when the album was planned was not to have it "full of speech tracks" but to pack it with as



"The whole pace of the album is like a radio show, so there aren't gaps between the tracks"

KEVIN HOWLETT

much music as possible, but he was ultimately won over by Howlett who says he wanted to create an impression you were listening to a radio programme.

"So the whole pace of the album is like a radio show, so there aren't gaps between the tracks," he says. "Everything is paced as it is in radio in those days. Where two music tracks go together it's like a segue. To me the Beatles phenomenon wasn't just about the music. It was about their personalities, about the chemistry between them."

Although the album will be the first to appear of previously-unissued repertoire since EMI was bought, the pair explain it first started to take shape long before the Universal takeover.

"At that stage EMI had not been sold and we're still working with largely the same team of people that we were working with prior to that part of EMI being sold to Universal," says Heatley. "Good old EMI always did a pretty cracking job and I'm sure Universal will continue that pattern."

As to what else by The Beatles may still be in the archives and yet unissued for Universal to put out, he reckons he "can't think of much".

"I haven't heard any mention of anything," he says. "The general feeling is the Anthology mainly cleared up the stuff people wanted, but you never know. You should never say never in this game, but probably the easiest thing to say as far as we know at the moment is there are no plans."

BEATLES' HARD DAY'S WORK

The Beatles' new BBC album confirms not only their brilliance as live musicians, but just how hard-working and prolific they were.

Even though the period in which these sessions were recorded covered the first wave of Beatlemania and all the demands that came with that, they managed to record an excessive amount of material for the Beeb. In 1963 alone they were subject to 39 radio shows, while on one day in that year – July 16 – recorded 18 songs in fewer than seven hours for three editions of *Pop Go The Beatles*.

"If you look at the list of the songs they did they weren't familiar songs from their hit singles or LP tracks from [their first album] *Please Please Me*," says Kevin Howlett, co-producer of *On Air – Live At The BBC Volume 2*. "There were lots and lots of songs that hadn't been on record yet. Some of the songs they may well have just been trying out."

Something else worth stressing is at the time of these BBC sessions, especially the ones from 1963, so little pop music could be heard on UK radio. Pirate trailblazer *Radio Caroline* did not launch until the following March, *Radio 1* was still four years from debuting and UK commercial radio was a decade away, leaving the only places to hear pop radio at the birth of Beatlemania a few outlets on the BBC *Light Programme*, including *Saturday Club* and *Pick Of The Pops*, and *Radio Luxembourg* in the evenings and during the night. At other times the *Light Programme* would broadcast its own especially recorded versions of the hits of the days, rather than the actual hit recordings, because of Musicians' Union rules controlling the amount of records that could be aired. As a result it created BBC session work for their members.

This all meant, unless you owned their singles, EPs or LPs, The Beatles' BBC sessions were among the very few places at the time you could hear the group's music.

Mike Heatley, co-producer of the forthcoming album, himself recalls: "I can remember sitting on a football field in 1963 having failed to score for my school team, sitting there with my little tranny listening to *Pop Go The Beatles* because it was rare. Apart from the obvious request programmes like *Two Way Family Favourites*, *Housewives' Choice*, most of the pop stuff when it appeared tended to be in the lunch shows where you might actually hear some of the new talent."

Howlett reckons the importance of the group's BBC recordings to the group's popularity building gets underplayed.

"In 1963 they worked hard to get exposure on national radio and they toured round the country and to have their own show was so exciting," he says. "If you listen to the banter between The Beatles and the presenters, for example, that was so unusual to hear at the time, the cheekiness, the send-ups. It was so fresh because the BBC was pretty staid in its presentation of pop music in those days and they were just shaking it all up with *Pop Go The Beatles*."

PROFILE SSE HYDRO

THE HEART OF GLASGOW

Scotland now has its own state-of-the-art arena in the shape of the SSE Hydro – and its operators won't rest until it's recognised as one of the world's biggest go-to music venues

LIVE

BY TIM INGHAM

Glasgow's SSE Hydro is already the largest entertainment venue in Scotland, drawing a paying crowd of more than 10,000 people per event: not bad for a building that's only been open for a month.

The Hydro, built on the site of the Scottish city's former Queen's Dock, is a colourful, ambitious attempt to truly put the local area on the map of global touring superstars.

With a seating capacity of 12,000, it is set to play host to around 140 events every year – including next summer's Commonwealth Games – and has got off to a cracking start since its doors swung open to ticketholders on September 30 with a sold-out Rod Stewart concert.

"The whole first month has been a highlight for us – you have to remember we've been working towards the opening of the Hydro for five or six years," says John Langford, director of concerts, events and ticketing at the venue's operator, SEC.

"From a consumer perspective, the research so far has been fantastic – between 90 and 95% of those surveyed so far have evaluated their experience as excellent."

A sister venue to the established SECC (Scottish Exhibition and Conference Centre), the aim of the Hydro's operators is a bold one: with a projected audience of one million visitors each year, it stands to be positioned in the Top Five entertainment arenas in the world, alongside iconic venues like New York's Madison Square Garden and London's O2 Arena. The domestic competition to the Hydro from the latter is obvious to Langford – but he says the two can co-exist North and South of the border in harmony.

"Besides its inherent characteristics, what makes the O2 so successful is that it's in such a great catchment area," he says. "London hosts a lot of live music because of its population size. Glasgow punches way above its weight in that regard."

"It's a city that's renowned for appreciating live music. We want the Hydro to be the natural second choice for any artist touring the UK [after the O2]. We're giving artists, agents and managers a really good opportunity here – there hasn't been a natural alternative like this previously."

And the Hydro has plenty of attractive attributes



ABOVE
Rod Stewart: The Scottish rocker played four sell-out concerts at the Hydro in its opening month; (Far right) The Hydro dressed in blue and green lights from its million-colour palette



"The Hydro has already changed the face of Glasgow. It's a very intimate arena built for fans"

JOHN LANGFORD, SEC

of its own that are likely to beguile music industry types, including the fact that it's been purpose-built for concerts – every seat in the house faces the stage. Then there's top of the range digital setup, free wi-fi for fans and basic logistical perks such as plenty of parking space for trucks.

That's not to mention the pretty million-colour lighting palette that illuminates its unique facade – an attractive hallmark of a building created by celebrated architects Foster & Partners.

"When we started the design, we looked at the venue from both an artist perspective and a fan perspective," explains Langford.

"It's a very intimate arena, which feels like you're playing directly to your fans – and we've thought of the basics, like easy access for trucks. As for the fans, the fact they don't have to turn their necks to see the stage is a big plus."



According to SEC, the Hydro has the potential to inject an additional £131 million annually into the local economy – and it's already looking good to fulfill its promise in 2014, with just 25 dates yet to be penciled in by Langford and his team.

"We're seeing incredible demand, partly because there's some incredible music tours coming through next year," he says. "This year hasn't always been easy in the arenas market, just for cyclical reasons – but next year there's some really strong acts coming back out on the road, from Justin Timberlake to other exciting artists we cannot reveal just yet."

"The Hydro has already changed the face of Glasgow – not just its skyline, but in the way people experience entertainment. From here, our mission is to appreciate what the expectations of our fans are, and then go all out to exceed them."

THE AEG CONNECTION: HOW THE HYDRO SCORED A £150M SPONSORSHIP DEAL BEFORE OPENING ITS DOORS

AEG has a strategic partnership with SEC Ltd, which sees AEG's commercial arm, Global Partnerships, working to secure numerous brand partners for the Hydro.

In a deal that marked the highest naming rights sponsorship in Scotland and the second highest in the UK for arenas – after London's The O2 – AEG helped to secure Hydro's naming rights sponsorship with utilities giant SSE. The 10 year agreement is worth £1.5m per year.

In total, close to £3m worth of annual Hydro

sponsorships has been secured by AEG Global Partnerships across sectors including soft drinks, alcohol, transport, travel, luxury goods, and banking, including brands such as Coca Cola, Sony, ScotRail, Heineken, Thomson, and Clydesdale Bank.

Meanwhile, AEG Live sold more than 50,000 tickets across five shows in the Hydro's first week – including four sell-out out Rod Stewart concerts and one night of Jesus Christ Superstar.

Paul Samuels, Executive Vice President, AEG Global Partnerships, said: "We are really excited about the opening of The SSE Hydro. The state of the art and intimate venue is set to attract the world's biggest stars and global sporting events. With projected audiences of more than one million each year, The SSE Hydro will be the one of the busiest entertainment arenas in the world. Aside from The O2 in London, The SSE Hydro has the potential to be the most commercially successful venue in the UK."

QUARTERLY PUBLISHING SPECIAL NEWS

WARNER/CHAPPELL RE-SIGNS XENOMANIA MAN TO CONTINUE 16-YEAR RELATIONSHIP

Brian Higgins signs new deal

TALENT

BY TIM INGHAM

Xenomania writer Brian Higgins has signed a new worldwide deal with his long-term publisher Warner/Chappell.

Higgins, who has written hits for the likes of Girls Aloud, The Wanted and The Saturdays, has been with the major publisher for an unbroken 16 years.

His first big hit came a year into the professional relationship, with a co-write of Dannii Minogue's 1997 chart hit All I Wanna Do. The next year, Cher released one of Higgins' best-known hits, Believe – on which he also co-wrote.

In 2000, he founded Xenomania, which went on to pen songs for Pet Shop Boys, Sugababes, The Wanted, The Gossip and Kylie Minogue.

An act closely associated with Xenomania's in-house production is Florrie, aka Florence Arnold, who is expected to release new material as a solo artist next year.

Warner/Chappell UK MD Richard Manners told *Music Week*: "We're delighted. We've had a relationship with Brian for a long time now – ever since the beginning of his career as a songwriter. I think Xenomania is about to go into phase four of



Left to right: Richard Manners, Brian Higgins and Mike Sault - A&R director of Warner/Chappell UK

its life after three incredibly successful phases. Phase four, spearheaded by Florrie, is already producing some of the best pop music I have been privileged enough to hear in a long time. We're all very excited.

"Brian is one of the most driven, creative and talented individuals I've ever met or worked with. The fire inside him doesn't need any fanning from anybody else. There's another level of achievement on the

horizon for Brian, no matter how many No.1s he's had – and it's our job to help him get there.

Higgins told *Music Week*: "It's a great pleasure to continue my relationship with Richard, Mike, Pascale, Jim and everyone at Warner/Chappell. I first signed to them in 1997 so it really does feel like home. Along with my friends, collaborators, artists and colleagues, I have spent the last couple of years building something that I think

can be really special and I am delighted that Warner/Chappell's enthusiasm, belief and support continues to underpin Xenomania."

Higgins' record label, Xenomania Records, is affiliated with Sony Music UK as part of the major's Associated Labels roster – the division headed up by Richard Connell.

The pairing recently held nationwide auditions for male and female singers between the

ages of 16-24 at camps in Manchester and London.

Florrie started life at Xenomania as the in-house drummer, within months she had drummed on a number one record for UK girl group Girls Aloud as well as other hits for Pet Shop Boys and Kylie Minogue. She has released three EPs so far as an artist: 2010's Introduction, 2011's Experiments and 2012's Late. Higgins is credited a co-writer on all three.

Fintage: 'Music biz lacked transparency'

Music rights company Fintage House has told *Music Week* that it was shocked by the lack of transparency in the accounting of music publishing before it moved into the sector.

Fintage, which was born in The Netherlands, built its name in revenue collection for the TV and movie sectors after being established in 1986. Its music publishing arm has been in operation for 12 years, now representing clients ranging from Tori Amos to Machine Head, Christina Perri and Jason Mraz. As well as enjoying a long-standing relationship with

Lionsgate, Fintage also represents Morgan Creek and Hasbro and has recently signed a new deal with The National Geographic Channel.

Last year Fintage formed a joint partnership with neighbouring rights specialist Rights Agency Limited (RAL), whilst earlier this year, it signed a deal with IIP, the creators of FUGA, to create a new online platform for rights-holders.

"Our model in the film business always had monthly accounting, fast payments and transparency in reporting," Fintage co-CEO Niels Teves



(pictured) told *Music Week*. "The sharing of data, movement of cash in the music business was slow and non-transparent

beyond our belief when we saw the opportunity.

"A different mindset than the traditional one benefitted our clients. Having said so, that does not mean the film business has no issues of course..."

Fintage has direct memberships with all major societies around the globe and collects directly from them as well as from the major US labels and digital services. In its pitch to new clients, it claims to offer no middlemen, no double commissions, no time delays and more control. Fintage tracks music using its own

digital film and television broadcast tracking system as well as third party systems.

Teves added: "We are quite excited that since our entry into the music publishing arena we have been able to add value for our clients' business by providing more cash flow in a faster and transparent manner for which we were traditionally known in the film industry.

"Although the landscape may be quite different, it was quite clear that the music industry was in dire need of such a model given the success of our company and others."

QUARTERLY PUBLISHING SPECIAL SIGNINGS

SIGNED, SEALED, DELIVERED

A round-up of some of the most notable A&R signings made around the British music publishing industry in the past three months – plus some important UK company news



SONY/ATV

The major publisher has signed a spate of deals in the past three months, including worldwide ESAs (exclusive songwriter agreements) with **James Arthur** (pictured) and **Wilkinson**, and a single song assignment via its **Stellar Songs JV** for global YouTube sensation Ylvis 'The Fox'. Other deals have included **Adam Jordan** (worldwide ESA), **Ady Suleiman** (worldwide ESA), **Avicii** (worldwide ESA extension), **Brad Ellis** (worldwide ESA), **California Man** (worldwide ESA via Stellar Songs JV), **Camille Purcell** (worldwide ESA), **Cornerstone** (admin deal), **Denai Moore** (worldwide ESA), **Dragonette** (ESA extension), **Dre Skull** (worldwide ESA), **Ghost Loft** (worldwide ESA via Stellar Songs JV),

James Doman (worldwide ESA), **Jonas Quant** (worldwide ESA), **Josef Salvat** (worldwide ESA), **Kiesza** (worldwide ESA via Stellar Songs JV), **Kove** (worldwide ESA), **Kwabs** (worldwide ESA), **Kyboside/Katrina & the Waves** (catalogue extension), **Laura Doggett** (worldwide ESA), **Lou Reed** (catalogue extension and expansion to worldwide), **Louis M'ttrs** (worldwide ESA), **Luke Harney** (worldwide ESA), **M4 Sonic** (worldwide ESA via Stellar Songs JV), **Nothing But Thieves** (worldwide ESA), **Ola** (worldwide ESA), **Prose** (worldwide ESA via Stellar Songs and Hotel Cabana JVs), **Ron Sexsmith** (worldwide deal renewal), **Shakil Ashraf** (worldwide ESA) and **Silva Screen** (admin deal).

UNIVERSAL MUSIC PUBLISHING

The major publisher enjoyed a 13 consecutive-week period ending in mid-August in which UMP-signed writers had significant control of the Official UK No.1 single.

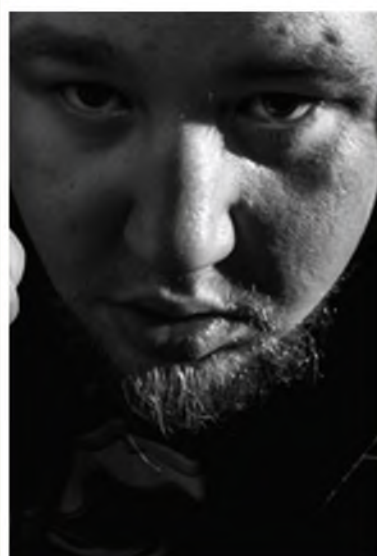
During the past three months, its new signings included **Angel Haze** (pictured, worldwide deal), **Leon T Pear** (worldwide deal), **Kimberley Ann** (worldwide deal), **Matrix & Futurebound** (worldwide deal), **The xx** (worldwide songwriter deal extension), **Chase & Status** (worldwide songwriter deal extension) and **The Clash** (worldwide

admin deal extension). Universal Music Publishing songwriters also had significant shares in the UK's Top 3 Q3 singles: Avicii's **Wake Me Up** (**Michael Einziger**, **Aloe Blacc**), Robin Thicke's **Blurred Lines** (**Robin Thicke**) and John Newman's **Love Me Again** (**Steve Booker**). The publisher's notable syncs in the quarter included: John Lewis - **Don't Stop** by Fleetwood Mac; Nissan - **Evil Eye** by Franz Ferdinand; Easyjet - **You and I** by Crystal Fighters; and Hyundai - **Setting Sun** by Chemical Brothers.



WARNER/CHAPPELL

In addition to its re-signing of **Brian Higgins** (see page 19), the major publisher inked worldwide deals in Q3 with **Ant Whiting**, **Katie Taylor**, **Emily Phillips**, **Rory Graham** (aka Rag'n'Bone Man, pictured) plus a renewal deal with **Tim Powell**. Read our interview with UK MD **Richard Manners** overleaf.



IMAGEM

The indie publisher signed a global publishing agreement with **Madness** in October, covering the albums **Wonderful** (1999), **The Liberty Of Norton Folgate** (2009) and **Oui Oui Si Si Ja Ja Da Da** (2012).

Kim Frankiewicz, managing director Imagem Music UK said: "Madness are a fantastically British band; since the late 70s they've provided a sonic narrative to British culture. We're absolutely delighted to be working with them moving forward, and also representing the last three albums from their stellar catalogue."

Madness manager **Hugh Gadsdon** added: "Imagem are an exciting, relatively new company, who over the last five years have demonstrated an energy and ambition which we could not ignore and wanted to be part of. The Madness team are looking forward to working closely with Kim & Imagem, as the band continue to tour globally and record great new music."

Other deals signed by Imagem in Q3 included a global admin agreement with **Pink Floyd Music Publishers** to administer **David Gilmour**, **Nick Mason** and **Richard Wright's** songs in the band's catalogue. Global publishing agreements have been reached with **Cathy Dennis** - covering all new material - as well as **Daft Punk**, excluding France.



BUCKS



The independent publisher has signed 19-year-old singer/songwriter **Dom McAllister**, whose talents were discovered by **Bless Beats** (Wiley, De La Soul, Gabrielle, Boy George) after he heard the youngster singing in the corridor of the Roundhouse in London.

McAllister's first publishing deal has been signed with **Raggamuffin Music/Bucks** and he is now being mentored by **Bless** and **Janee Bennett** (Jin Jin, Rascals, Wiley). Bucks director of A&R **Sarah Liversedge-Platz** said: "We are very excited about Dom, he is brimming with talent - it's great to hear US soulful influences in his songs.' Day-to-day A&R of the writer will be handled by Bucks A&R manager **Harri Davies**."

BMG



Robbie Williams has signed a deal for BMG to represent his publishing company, Farrell Music Ltd.

BMG will now represent all of his songs dating back to his first songwriting credits for Take That in 1994 right up to his new album *Swings Both Ways*, which will be released on 18 November 2013 and is tipped to be one of the biggest albums of the year.

The rights management company already publishes Robbie Williams' compositions on his first four solo albums. Farrell Music Ltd publishes Williams' songwriting credits on around 160 songs and six studio albums. Hartwig Masuch, CEO of BMG, said, "Robbie Williams is a true international superstar with a world-class management team. We are delighted that Robbie and his team have put their trust in

BMG to best represent his songwriting interests." Alexi Cory-Smith, SVP of BMG Chrysalis UK, said, "People love Robbie Williams and they love his songs. I've heard 'Angels' performed everywhere from a funeral in Brunei to a wedding in Donegal. I am delighted to welcome him, and his world class catalogue of songs, to BMG."

Meanwhile, Suede songwriters **Brett Anderson, Richard Oakes and Neil Codling** have chosen BMG Chrysalis to represent their publishing interests around the world. The deal covers Anderson's work from the band's 1993 Mercury Music Prize-winning debut album, *Suede* to 2013's Top 10 hit album *Bloodsports*. It also covers Richard Oakes and Neil Codling's songwriting contributions to the band since they joined in 1994 and 1996 respectively.

Alexi Cory-Smith, SVP of BMG Chrysalis UK, said, "Suede's music has resonated for over 20 years with a distinct creative vision. We are delighted Brett, Richard and Neil have chosen BMG."

Ian Grenfell of Suede's management company Quietus Management said, "There's an energy and freshness to BMG which is attractive. We believe Suede can do great things with them."

Suede's day-to-day manager Didz Hammond said, "Obviously, there's great value in Suede's back catalogue, but looking forward there is great value in Brett, Richard and Neil as songwriters, and BMG Chrysalis get that."

PEERMUSIC

Peermusic has signed writer **Toby Young** to a worldwide publishing deal. 2013 has seen Young, winner of *The Guardian*/BBC Proms Young Composer of the Year (2006 and 2008), work closely with Chase & Status (Jacob Banks and Moko). He recently worked alongside producer David Kosten on new album, *Voices*.



MUTE SONG



Q3 activity at the publishing arm of independent rights house Mute included the signing Australian/Icelandic *avant garde* composer **Ben Frost** (pictured) to an exclusive worldwide agreement. October marked the UK premiere of Frost's first Opera *The Wasp Factory* at the Royal Opera House. Other exclusive worldwide deals by Mute were signed in Q3 with US solo female rock act **Torres**, as well as UK acts **Loved Ones, Beth Jeans Houghton, Duke Garwood, Raime, Adrian Corker and Plantman**.

KOBALT

The company's new deals in the year's third quarter included a global publishing admin deal with **Maroon 5**.

"As one of the most popular acts in the world, Maroon 5 (pictured) have such a broad range of musical talents and have mastered the art of crafting great songs that resonate with audiences worldwide. We're thrilled to be representing the band and look forward to a long relationship together," said Kobalt president Richard Sanders.

The group has also signed an exclusive deal with the estates of **Peter Ham and Thomas Evans** to administer the publishing catalogue of **Badfinger**.

The Badfinger catalogue has benefitted from sync success recently after the band's 1972 *Baby Blue* track was used to play out the finale of US TV hit *Breaking Bad*. In the 11 hours that followed the show's close, the track saw a 9,000% increase in global streams on Spotify compared to the 11



hours prior. Hirings at the company include Tomas Ericsson as president, Society Relations and Vincent Clery-Melin, who has been named GM of artist services division AWAL.

MINDER MUSIC

The UK independent has enjoyed some successful syncs in Q3, even though founder John Fogarty tells *Music Week* that "the rates being paid are not what they were".

The firm owns rights to the song **Denise** - as performed by Blondie (pictured) - which was used in the movie *CBGB*.

"We knew it did not have a big budget but took the view that a feature in the movie by Blondie's character singing Denise would be great for the song," said Fogarty.

The song Anthem by **N-Joi** (pictured) was used in video game *Grand Theft Auto V*, which generated \$1 billion in revenue in just three days. "Everyone knows that *Grand Theft Auto* does not pay big fees but again we took the view that it was better to be used in the latest game rather than not," said Fogarty.

Elsewhere, Jimmy Castor's 1970 song **It's Just Begun** was used in an Adidas Skateboarding online viral, and was also used in Bulmer's national TV campaign called 'Reverse'. In addition, the song will be featured in HBO's new film about comedian John Leguizamo's one man show *Ghetto Klown*.



Meanwhile, Minder's long term relationship with **Mark E Smith and The Fall** continues with a new EP - *The Remainderer* EP, set to be released on November 11 followed by a live album. And its rights to **Elvis Presley** tracks are about to pay dividends: Minder has *It's Now Or Never* and *A Big Hunk O' Love* on the upcoming *The Nation's Favourite Elvis Songs* project - an ITV special and accompanying compilation album.

EAGLE-I MUSIC



The indie signed deals in Q3 that included securing exclusive rights to sub-publish agency **Manners McDade** in North America. It also signed exclusive sub-publishing rights to **Pennies From Heaven** in the UK/Eire. Other deals have been reached with writers/artists such as **Tim Kellett** (pictured), **Siggi, Rob Lord, Brand New Heavies,**

QUARTERLY PUBLISHING SPECIAL RICHARD MANNERS

'WE ARE ALL IN THE EMOTIONS BUSINESS'

Warner/Chappell has built a strong reputation for long-term writer development – as its latest British success stories, including Ben Howard and Tom Odell, have demonstrated

PUBLISHING

■ BY TIM INGHAM

Richard Manners is grinning from ear to ear, as the speakers in his Kensington office pound out Zeppelin-influenced rock at a scorching rate of decibels.

The act he's spinning for *Music Week's* benefit is Brighton duo Royal Blood, whom Warner/Chappell signed earlier this year before the rest of the industry had cottoned on to their electric potential. Manners, the publisher's UK MD, explains: "They're really special. I was moaning how I hadn't heard anything very innovative in rock for a while. Then we heard a Royal Blood track on a blog online, and we'd signed them two-and-a-half days later. They had no management at that point, no label, no nothing. They're going to blow everyone's socks off."

Royal Blood – now the subject of a label signing frenzy – are one of a new collection of Chappell writers that Manners expects to rise next year. Others include Rag'n'Bone Man, aka Rory Graham, who the exec describes as "six-and-a-half-foot of tattooed soul with the most incredible voice".

These writer/artists follow in the footsteps of some recent major successes for a company that prides itself on spotting and supporting new talent before any other corner of the trade.

Manners sets himself the private goal of breaking at least three UK writers internationally each year, and the past 12 months has certainly lived up to that expectation.

The exec and his team, including A&R director Mike Sault and senior A&R manager Phil Christie, signed early development deals with the likes of Ben Howard and Tom Odell, long before either had scribbled ink on a recording contract.

"Ben knew what record he wanted to make when we signed him, so it was a case of supporting that vision," says Manners. "[Phil Christie] has a really close working relationship with Tom, and Tom's going to have a phenomenal career. His development as a performer has been jaw-dropping, and he's so prolific. As far as I'm aware he's already got half the songs ready for his next record."

After being nurtured at Warner/Chappell, both Odell and Howard have gone on to enjoy BRIT Award-winning success with major label backing. As pleased as Manners is with the duo's spoils, he says his company will keep faith with any artist it has backed throughout a commercial dry spell, too.

"If we believe in a writer, we'll stick with them," he says. "We're very determined to make something we believe in happen, even if that takes a few attempts."

He points to 25-year-old Ed Drewett as a good example, who Warner/Chappell signed as a



ABOVE
Richard Manners: Before joining Warner in 1999, the exec was MD at PolyGram/Island Music Publishing where he enjoyed success with Pulp, Massive Attack and more

17-year-old. Although two recording deals came and went, Manners says Drewett's publishing security was never in doubt: quite simply, he was too talented to drop. Now one of the most respected young writers in the UK, Steve Mac paid public tribute to the Glad You Came songsmith when collecting an ASCAP Award in mid-October.

This long-term investment in writer/artists is becoming something of a hallmark of Warner/Chappell UK: look out for singer-songwriter Olivia Sebastianelli next year, making her return as a performing artist aged 19, after signing and then leaving RCA two years prior – but remaining with Chappell throughout this turbulence.

Meanwhile, London Grammar, a recent Chappell signing, have been making major strides across Europe after their debut album reached an impressive No.2 UK chart peak in September – the same position it achieved in Australia.

There certainly appears to be an air of confidence throughout Warner/Chappell UK in the company's decision-making; something Manners acknowledges has been intangibly boosted by the hiring of former EMI exec 'Big' Jon Platt as creative president in the US.

Platt, who has since ushered in worldwide deals with Beyonce Knowles and Jay Z at Chappell, has brought "a new dynamic that's been a joy to work with", according to Manners.

And then there's the proof in the pudding: long-term deals with characters whose relationship with the industry could fairly be termed 'unpredictable'.

Both John Lydon and Steven Patrick Morrissey remain signed to Warner/Chappell, a company that offers both proper creative freedom and constancy of belief. Likewise, national treasures Elbow have been signed to the publisher throughout their career – although they're famously

lovely blokes and therefore, we're guessing, generators of slightly less disquieting demands.

Music Week caught up with Manners to discuss Warner/Chappell's uniqueness in a market dominated by the company's two major rivals – UMPG and Sony/ATV – as well as his views on the future of the publishing industry...

What would you tell a young writer they'd gain at Warner/Chappell that they couldn't elsewhere? They'd get attention. We truly invest in long-term talent. We don't do very many admin deals, we don't do many short-term deals - and we don't do deals for market share. We're developing long-term careers and we've proved that we're really good at doing it. A publishing deal can be a really important part of a career. You're not going to get lost at Warner/Chappell. I hate the idea of writers sitting around wondering where their publishers are. The idea of building careers is fundamental to everyone at our company, it's a major focus for me and for Cameron [Strang, CEO & Chairman].

Are you a particularly patient publisher?

We are, because we really believe in the talent. If you just want the golden eggs in publishing, you can go out and buy them. If you have a large wallet and small imagination, there are plenty of publishing deals out there you can go and do – and people do them all the time. But if you want the goose that lays the golden eggs, you've got to put the time in. Getting that time right is crucial in publishing because writers develop in different time frames.

We've seen an industry trend of rising administration deals at publishers like Kobalt and BMG. What would a writer get here they couldn't get from that kind of deal?

They suit certain writers at certain times. Publishing is robust enough to support vastly different business models, from the administrative model through to long-term writer development, all the way through to publishers who are in a mad dash for growth at any cost - they're all out there, all doing business in different ways with very different fiscal disciplines. But with a pure administration deal, you're not going to get any service. You're not going to get anybody at the end of the phone when you need some creative help. Every writer here has spent a considerable amount of time with our sync department, for example.

How are the sources of your sync income changing across TV, video games, movies etc?

Those areas of income do have subtle shifts. The ITV slowdown, for instance, definitely had an effect on advertisers that filtered down to [music publishers]. Now that ITV is much more confident again, we're beginning to see that in the ways they're prepared to work with music. On a more industrial level of broadcasting, you're seeing a trend towards using production music that is off the shelf, not traditional library music. That's a challenge for all publishers, but particularly, library publishers. Our film business is good, our advertising business is extremely good; the business of how you work with brands and what value you extract is constantly challenging. There's lots of disruptive potential in deals. I enjoy that - it's good fun trying to work out when a brand is telling you about the opportunity



LEFT
Tom Odell: Richard Manners says W/Chappell has played a key A&R role in the young writer/artist's development - and predicts he will have a "phenomenal career"

they're offering and almost how you should be paying them for that opportunity – it's an interesting trade-off. Quite often you will find that some of the biggest brands in the world, offering enormous opportunities, actually pay very little. But that's a different dynamic to when you've got a pre-existing song that has a value and perhaps has been synched before: if a big brand comes along wanting to use that song, they're going to have to pay very well for it.

"If you look at the rosters of a couple of our major competitors, they are enormous... Warner/Chappell gives our writers attention and we truly invest in long-term talent. We don't do many short-term deals and we don't do deals for market share"

RICHARD MANNERS, WARNER/CHAPPELL

When we talk to independent publishers with a worldwide reach, they argue that they offer real attention on a global level and say that the majors can't. How do you respond to that?

Well if you look at the rosters of a couple of our major competitors, they are enormous even compared to Warner/Chappell. Warner sits somewhere in the middle and we're very aware of that. We have owners who have very clear and strong ideas about why they're in the music business and who are incredibly supportive.

What about the bigger side of being a major though - what strengths does that bring?

One thing that majors are very good at is collecting. We don't shout about it because it's taken for granted. It's a combination of having a lot of expertise. We also have a lot of people in the local territories - boots on the ground - which makes a real difference. That's hard to compete with if you're an independent, and I know that - I've been on both sides.

How confident are you that the ability of global collection societies to work together will improve?

There are market forces that mean that it's an inevitability. We're past the point of acceptance that it has to happen. There's a degree of positioning needed, but then you'll see some real activity – whether that's around GRD or some of the other initiatives that are going on. Like publishers, none

of the societies are immune from change. The landscape will change, for the better – I've no doubt.

Are you hearing from agencies that the working relationship between publishers and labels when it comes to clearing a track for sync is improving?

I think so. I haven't heard complaints for a while. The level of understanding within agencies about music clearance has improved – most of them have dedicated departments now. It's not an after-thought. Film studios also have people with the expertise and the knowledge of what it takes to clear a track. They understand the value of the tracks we're protecting and they understand the opportunities they can bring. It's a much more creative relationship than it used to be. The amount of showcases we do, taking artists into the offices of major agencies in London, happens a lot now.

Led Zeppelin are signed to both Chappell and Warner Music UK. They recently did their first global sync for Dior - that showed how quickly you could both work together...

Yeah, that took a lot of finessing, with a lot of different people involved in the decision that needed to be spoken to and given a proper discussion rather than just being presented with a decision. All the majors have good sync departments – it's our mission to have a brilliant one.

Has the Parlophone buyout at Warner Music UK affected what happens at Warner/Chappell?

Absolutely and I'll be working with Miles [Leonard] much more closely than we did in the past; that's already happening. Having common ownership does bring a different dynamic – we have very good communication with our sister labels.

There seems to be an increasing homogeneity of sound in the pop world – partly because the same writers keep getting the most-pushed hits. Do you wish more leftfield writers were used?

It doesn't really matter what I think - that's where the market is at the moment. That's how pop records are being made. For me to wish they were made differently would make me less effective as an MD of a publishing company. It's my job to get my writers as many opportunities as possible and serve the market. Everyone understands the issue at the heart of that question, but it's up to us to find the 100% writers who can change the landscape, rather than wishing it was somehow different. I think we have some of those here. Undoubtedly it will change.

What do you look for in a new signing?

Everyone wants to sign something that changes the game. You're looking for something that gets you excited, that has passion, integrity and tunes, and the potential to communicate. We're in the emotions business. There's only room for 10 records in the Top 10, and there's a thousand records all trying to get there. In the same way that Max [Lousada] is very clear about the kind of voices he wants to make part of Atlantic, we have a strong idea of what sort of writing and ambition we look for in writers. But then even if I gave you an exact criteria, something will come along tomorrow that doesn't match a single part of it - but which I still simply have to sign. Falling in love with music is not an exact science, and thank goodness for that.

QUARTERLY PUBLISHING SPECIAL SYNC AT SONY/ATV

GETTING THEIR ACTS TOGETHER

Sony/ATV's £1.4bn buyout of EMI Music Publishing sent ripples through the sector. For the acquisitive company's sync team, it meant welcoming new faces, not to mention a huge chunk of new songs, into the business - an integration that's started to reap dividends

SYNC

■ BY TIM INGHAM

There is a very cool recent Mercedes-Benz advert which shows four different music tracks, skillfully mashed together, having an illuminating effect on a driver's overalls.

But what viewers might not realise is that this Sound With Power creative, put together by agency AMV BBDO, would have likely lost much of its thrill had a major takeover not occurred in the music business last year.

The ad mashes up four tracks: Tinie Tempah's Pass Out, Sub Focus' Tidal Wave, Dusty Springfield's Little By Little and the theme to ex-Thunderbirds TV rival Stingray.

Two of these songs were in the Sony/ATV vaults, while the other pair came from EMI Music Publishing - now fully integrated into the former following its infamous £1.4bn buyout in June 2012.

Sony/ATV creative execs James Cooper and Nick Oakes helped collate the tracks, offering a perfect example of how the fully merged Sony/ATV/EMI archive is working for agencies in the sync world.

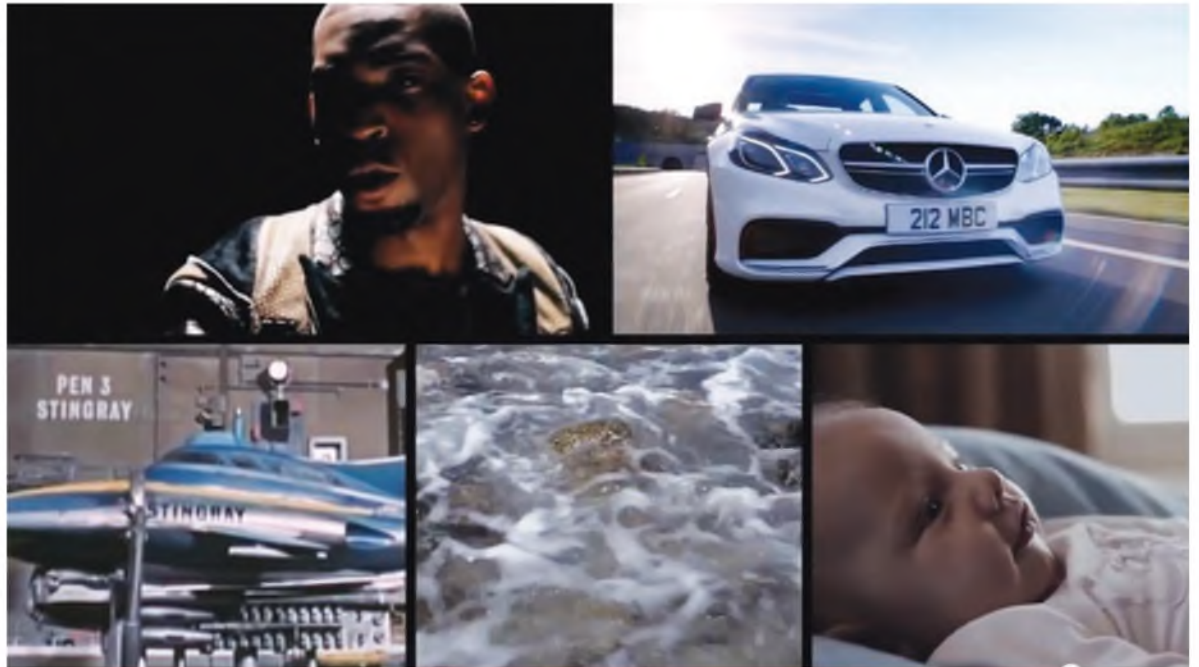
"Given that we have such a strong combined roster post-merger, we like to think that most of the time we can fulfill every brief," Sony/ATV's director of sync and marketing Karina Masters tells *Music Week*. "I know most people in publishing say that, but I think we genuinely can. Both catalogues at Sony/ATV and EMI were already very, very good, with lots of different strengths. But combined from a sync point of view, it's really exciting. We've had a lot of fun getting to know each others' catalogues. Every publisher has great songs, their gems, but by the very nature of it, Sony/ATV has a real wealth of them - as well as a lot of great new acts and songs we want to find a home for."

Other recent TV ad success stories for Sony/ATV have included a new lease of life for Primal Scream classic Movin' On Up in a Sony Xperia ad - via a version from young Sony-signed singer/songwriter Lucy Rose.

But Sony/ATV hasn't just been supporting new and contemporary talent with the syncs in which it's involved: the current BHS commercial charmingly uses the company's oft-forgotten Lieber/Stoller number I'm A Woman, performed by Peggy Lee.

"TV ads are still very strongly led by catalogue songs rather than new tracks," says Masters. "That trend is a little bit sad for the music industry, but the good news is there's still a desire and a need amongst agencies to use new music. A lot of the time they want to go for something that might have an instant familiarity with the target market, which is understandable. But whenever they want to deliver some newness - whether that's a completely new track or a new version of an old song by a contemporary artist - we're ready to serve."

She adds: "Interestingly, a lot of the European spots coming over here, especially car commercials,



ABOVE
Sound With Power: The Mercedes ad not only features four mixed tracks - but also includes a cameo from Tinie Tempah himself



KARINA MASTERS, SONY/ATV

"We have such a strong combined roster following the merger. We like to think we can fulfill every brief"

tend to use newer music. If a brand feels they're brave enough to use something new and unheard, they'll go with it. So many people are involved in the process to pick the song - it can only happen when they're all agreed."

Sony/ATV has experience of syncs helping artists to break in the recording world, from big names like Ed Sheeran and Tinie Tempah in the US to less well-known acts.

"There are lots of cases where publishers have obtained syncs for new acts - or acts idling along - whose careers have then just exploded," says Masters. "We did that with Graffiti6. They were two guys [Jamie Scott and Tommy Danvers] that had this great retro sound. We got a couple of spots for them, including a Sun commercial. Then our US office picked up on them, got them TV [show] syncs, and a big commercial followed."

Other Sony/ATV writers who have benefitted as artists after landing a sync include Aussie Lisa Mitchell, who was signed to a label after her track Neopolitan Dreams appeared in a Surf commercial. Kylie Minogue writer Jim Eliot's band, Kish Mauve, followed a similar pattern after soundtracking a Rimmel ad (although Masters says "he would have been found anyway; he's too good not to have been").

With its muscular repertoire, Sony/ATV's global power has undoubtedly increased post the EMI buyout - a position that can quickly accelerate a young writer's international prospects.

"We've got a big, brilliant team who are very professional, and we cover the whole world," says Masters. "We've got our own people all over the globe trying to work this catalogue in the best way possible."

Although Sony/ATV's sync team has observed notable market changes in the past couple of years - including a shift away from music-led titles in the video games space - the division is busier than ever.

"Sync is a very important part of most artists' careers now," says Masters. "What would have been called 'secondary exploitation' 15 years ago is now very much a priority for all rights-holders. Sync is a way for artists to get their music out to a new audience, and they can get paid for it as well. In the face of ever-decreasing [income] from the record market, you have to look for these opportunities."

Masters says that the sync industry 'community' is increasingly tight in the UK - especially links between the publishers and sync operators at the record labels such as Marc Robinson at Globe/Universal, Ian Neil at Sony Music and Rich Robinson at Warner. Although competition exists between Sony/ATV and other publishers, she says that all sides are united in maintaining the value in sync - as brands occasionally question how much they should be paying for music which they are then granting promotion through their ads.

"That does crop up every so often, but we're not given 1p off every product being sold, so why shouldn't the songwriter get a fee?" asks Masters.

"As much as we'd like it to happen every time, a song placed on a commercial is not always followed by a sudden increase in sales. It's great to get the exposure, it's brilliant for the writers to see their work being used. But at the end of the day, there's a reason an advertiser wants to use a certain song and that's because it's great - the writer and artist deserve to be paid for their output."

QUARTERLY PUBLISHING SPECIAL STEVE MAC

US-BOUND HITMAKER MAC FLYING WITH NEW WINGS

The ASCAP-winning songwriter on new plans for the States - and those huge chart smashes

SONGWRITING

■ BY PAUL WILLIAMS

Steve Mac will jump on a plane next year for what incredibly will be a new first in his glittering two-decade career as a songwriter and producer.

For all his commercial triumphs in the States, underlined by US society ASCAP naming him Songwriter of the Year at its 2013 London awards, the co-writer of the likes of *Flying Without Wings* has never ever based himself in the market to work.

But that will all change in 2014 with plans to undertake a series of songwriting trips there where even before him clocking up any trans-atlantic air miles he has already penned and produced a series of big US smashes, including in *You Make Me Feel* for Cobra Starship and *The Wanted* hit *Glad You Came* ASCAP's Songs of the Year at its last two London ceremonies. Mac's Stateside run has also taken in successes with the likes of Clay Aiken, Kelly Clarkson, Ruben Studdard and Susan Boyle, all via his long-term colleague Simon Cowell.

"I'm going to start travelling to America a lot next year, which is something I've never done," he tells *Music Week*. "I've been lucky enough to have the success all these years I've had out of this place [Rokstone Studios in London] without ever going out of here. We've been lucky enough that people have come through here, but I do realise there are a lot of people I'd like to work with who don't want to travel outside America."

Although exactly who he will be working with when there is still to be fully determined, Mac has recently been collaborating with US artist, songwriter and producer Benny Blanco, whose credits include co-penning Taio Cruz's *Dynamite* and the worldwide Maroon 5 hits *Moves Like Jagger* and *Payphone*, while he has been regularly paired with American singer-songwriter Claude Kelly on cuts for the likes of *The Wanted* and *Union J*.

"It's a bit scary for me," he admits about his new US venture, but adds: "It's nice after all this time that I'm going to be out of my comfort zone, but the way I figure try it out, if it works fantastic. If it doesn't I'll come back with [regular collaborator] Wayne [Hector]."

The US plan should extend what has been a very tight circle of collaborators for the 41-year-old who can trace his string of hits all the way back to 1990 with Chad Jackson's *Hear The Drummer* (*Get Wicked*) and *Nomad's* (*I Wanna Give You*) *Devotion* the following year.

Most obviously within that circle is Warner/Chappell-signed Hector whose first hit with Mac was *Forever* for British R&B band *Damage* back in 1996, but since then they have collaborated countless times, including on *All Time*



Pic credit: Simon Fowler

I'm such a control freak; I like to have complete control of which direction a song is going to go"

STEVE MAC

Low and *Glad You Came* for *The Wanted*, a number of Westlife's biggest hits such as *Swear It Again* and *Flying Without Wings* and JLS chart-topping debut *Beat Again*.

"It's a great relationship," says the BMG Chrysalis-signed songwriter. "It just kind of works. It's lovely when you work with someone and you don't have to explain what you're doing or you don't question when someone questions you. That's a really important thing. You don't take offence. I do

ABOVE
Glad he came: Steve Mac won Songwriter and Song of the Year at ASCAP's 2013 London Awards

find sometimes - especially with brand new writers who are slightly more inexperienced - that they won't question [Mac and Hector] and we need to be questioned about what we're doing. We haven't got the answers to everything, otherwise we'd be having *No 1*s every single week."

The circle also includes Warner/Chappell's Ed Drewett, who co-penned the two big *Wanted* smashes and shared with Mac *Song of the Year* at ASCAP's London event plus the likes of Ina Wroldsen who co-wrote *You Make Me Feel*, Claude Kelly and Karen Poole.

"There are not that many different writers that I work with," says Mac who has also kept the same manager in David Howells since the beginning of his career, while his engineer is best friend Chris Laws whom he has known since he was 13.

QUARTERLY PUBLISHING SPECIAL STEVE MAC

"It's a family I feel really comfortable working with and occasionally new writers come in. For instance I was writing with Camille Purcell [co-writer of The Saturdays' chart-topping What About Us] the other day for the first time.

"She's such a promising talent. It's exciting for me. When I meet these new writers and you see the quality that's coming through now rather than being worried about it you embrace it."

But for a man who has built his career on writing and producing for acts largely or exclusively reliant on outsiders for repertoire, Mac has this year more than ever turned his hand to working with recording artists adept at songwriting themselves. Examples include James Blunt with Mac having six co-writes on the album *Moon Landing* (four with Hector), while he is also among the writers on John Newman's *Tribute*, which topped the UK artist albums chart in October.

"This year in particular has been quite a transition for me because I've always written with what I class other commercial writers, not artists, just other writers that want to write hits, but this year I've made a conscious decision to try and write with artists," he says.

"It was hard to start off with because I'm such a control freak and I like to have complete control of where the song is going to go and who it can go with after that, which artist we can pitch it to? But this year we opened the doors up so James Blunt has been in, which is a surprise to me because James approached me and said, 'I want to write with some

RIGHT
Outta this world: Steve Mac has co-written a number of hits for JLS



"I want everything to get to No.1 and I'm genuinely disappointed if it doesn't. It's almost like a failure to me"

STEVE MAC

pop writers' and we had a meeting and we did our first session and it went really well."

Mac admits Blunt totally rejected his initial thought to turn the *You're Beautiful* man into

Maroon 5. "James had a different vision and James is right," he says. "I have a fanbase. This is me. I have to be true to myself" - so it was a big learning curve for me working with an artist rather than going, 'No, no, no we need to make these records as pop as we can. We need Top 40 radio.'

"It was the same with John Newman who came in and said, 'This is kind of my style. This is where I want to go' and it was very interesting with those two artists in particular because I didn't produce

THE COWELL EFFECT: SIMON'S IMPACT ON STEVE MAC'S SUCCESSFUL CAREER, AND HIS CLOSE SYCO CONNECTIONS

Simon Cowell has been an integral part of Steve Mac's career for the past decade and a half, but the songwriter/producer admits they have not always shared a creative vision.

One clear example is the direction Mac wanted to take Westlife in, having by then co-written some of their biggest hits with Wayne Hector, including *Swear It Again*, *Flying Without Wings* and *What Makes A Man*.

As Mac recalls: "I remember going in on the third Westlife album saying, 'These guys are the new Eagles. We need to make a rock album. We need to do all this' thinking I was an A&R guy, thinking this is exactly who their audience are and they'll come with us and I remember [Simon] saying, 'You're mad. Their audience want to buy ballads. They want to buy love songs. They don't want any surprises.'

"The band were with me. They wanted to change things up even to the point we went with a song called *Hey Whatever*, which was uptempo and it was trying to be different and it was OK but it didn't perform well in the charts until Simon said, 'You know what we need to do. We need to do a cover version of *Mandy*' and I remember he brought the band kicking and screaming and myself to make that record and it gave them another tour. That's when I realised with each band once you've set it out and if you're successful you stay in that lane. I'm lucky, I can shift lanes myself and work on different things, but you can't do that when it's a pop band."

Mac similarly had serious reservations when Simon Cowell first proposed to him a new classical crossover act that eventually became *Il Divo*.

"Simon came up with the idea of doing this *Il Divo* thing, which I hated the idea of doing. Never thought it would work," he says. "I remember sitting in the meeting and he said, 'I've got it. I can see how Josh Groban's



working so well,' which he was. 'Why don't we put four of those together, really good looking men from every part of the world?'

"I remember we went through a process for three/four months trying stuff out with them. They were flying people in from Brazil to put this band together and I remember at some point thinking, 'This thing is not going to work' and then we cut *Unbreak My Heart* in Spanish.

"Originally we did it in English and it sounded awful, but the moment we flipped it into Spanish - we tried it in Italian and it didn't work - [it worked]. I enjoy classical music and I was classically trained, but when I was trying to make it completely classical it didn't work, but the moment we started to add a little bit of pop and mixed those voices it came together. Then I got a bit of a name for making MOR records."

In the cases of JLS and *The Wanted*'s first singles, both No 1 records and both penned by Mac with Wayne Hector (the latter with Ed Drewett as well), he says the two songs were not written specifically for the acts, but when their respective record companies heard them they were instantly convinced.

"After the Susan Boyle thing I did sit down and analyse where I was and it felt pop was coming back round again," says Mac who produced her first three albums. "Wayne and I were writing little tunes that were different and nobody seemed to be cutting them and [then Epic UK managing director] Nick Raphael came in and heard one song and at the time I remember him coming in talking about JLS who had just come out of *X Factor* and they did *Flying Without Wings* in the final.

"He said he wanted a ballad, but I said, 'I don't really do that anymore because radio doesn't play them, but I have written this song with Wayne. It's a very rough work take called *Beat Again*.' He heard it and he went, 'That's the single. Love that. Done.'"

Around the same time Mac says he met Ed Drewett, then a recording artist signed to Virgin, and he was introduced to him by Phil Christie at Drewett's publisher Warner/Chappell. It led to Drewett writing *All Time Low* with Mac and Hector and then recording it himself. But "for whatever reason the record company didn't feel it was right for Ed".

"It just happened to be the time [then Geffen UK president] Colin Barlow was putting together another boy band with [Global Group executive president] Ashley Tabor and he said, 'I'm kind of looking for a dance Coldplay vibe' [for *The Wanted*] and I said, 'You're never going to believe this. I've just written this song', played it to him and again, 'That's the first single. Can we get them on there? We want to go with it straight away.'"



LEFT
Dreaming the dream: Steve Mac works out of his London-based Rokstone Studios where he produced Susan Boyle

those songs in the end. I was just a songwriter. It was a bit scary, but refreshing it wasn't my problem after we had written the song."

Mac has also been writing with Lily Allen and "that's been a great experience for me".

"She's such an amazing lyricist," he notes. "Artists like that they are really what I call the real artists. I never mind doing that and I'm getting more into that."

Mac is also due to start working with Shakira next month in what will be his first time writing for an already-established worldwide superstar. "I've never been given a gift of what I class an A-list artist," he says. "I've never had a cut with a Rihanna

or a Beyonce or somebody like that, but in a way it's rewarding. I've always been on the ground level and to be honest with you it's where it's benefitted me. I've worked on the sound of a group."

He is also increasingly getting his head round being one name among a long list of songwriting credits, inspired in part by his new collaborator Benny Blanco whose own biggest hits can sometimes carry half-a-dozen or more songwriting names.

"The funny thing is [it] used to be completely like two writers, three writers at most on a song and that's when we were writing ballads: songs for Susan [Boyle] and Westlife and so on," he says.

"There doesn't need to be anybody else involved.

If it's Wayne and myself we know exactly what we are doing. We know the result we are going to get from that, but recently working on much more uptempo stuff, maybe slightly urban or dance, a lot of these songs are soundbites strung together.

"It's not a verse, a pre and a hook. It's a hook, a hook a hook, a hook, so for me if we write a great hook but we don't quite get the other one I can totally understand how A&R men that are coming through now say, 'Would you mind if I gave it to that person to try?'"

Vital for Mac's endurance, though, has been to stay relevant. He believes a key to him having managed that is never to have had his own trademark sound. "The one thing I've always been quite good at doing is shifting to what I need to do to stay relevant or to stay in the business," he says.

"I know there's a handful of producers, writers that have a sound and they go through that moment where their sound is the sound. That's a two-year thing and they're out after those two years trying to reinvent themselves. I don't think I've ever had a sound."

And even after nearly a quarter of a century of success, selling millions of singles and albums worldwide and winning the industry's top prizes, he remains as hungry as ever for the next hit.

"I want everything to go to No. 1 and I'm genuinely disappointed if it doesn't," he says.

"It's like a failure almost to me. It's becoming harder and harder to have those records, but that's still the goal."



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QUARTERLY PUBLISHING SPECIAL ARLON MUSIC

‘WE’RE ALL ABOUT INTEGRITY’

Publishing and management company’s founder Jamie Arlon on what makes his firm unique

PUBLISHING

■ BY PAUL WILLIAMS

Thanks to his connected parents Jamie Arlon grew up literally surrounded by the worlds of music and show business. During his childhood James Taylor sang him Sweet Baby James in the living room, while family holidays were not uncommonly spent weeks at a time in Colorado’s legendary Caribou Ranch recording studios where his high-flying music publisher and artist manager dad Deke was overseeing sessions with one of his clients.

And with his writer mother Jill further adding to the creative genes with a life in the theatre working with names including Ned Sherrin and Stephen Sondheim it seemed almost inevitable Arlon would make his living somewhere in entertainment.

At his own Arlon Music publishing and artist management company he has cleverly managed to combine both his parents’ backgrounds with a wide-reaching operation that includes not only frontline pop writers such as Emeli Sande collaborator Grant Mitchell but covers a number of musical theatre ventures, too.

“It’s about having projects with great integrity. It’s not for me about building a financially huge corporate business, but working with people I get on with very well and caring about them and their music,” says Arlon who started his career as an actor.

Even when acting he was already plotting to follow his hugely successful father into the music business and while in a West End production spent his days getting co-writes together for bands. That eventually took him to Nashville and during several years in the States he managed a band from Kentucky called Eden Street and signed them to A&M Records. However, when the famous label was bought in 1998 as part of Seagram’s takeover of PolyGram he returned to the UK to be united with his father at Sanctuary.

“Sanctuary invited us to come in and head up a creative music publishing company for them and to develop and broaden the management company because at the time it was based pretty much on Iron Maiden and a handful of heavy rock acts and one or two indie acts,” he recalls.

His dad’s roster alone added the likes of Ray Davies, Bill Wyman, Elaine Paige and Dennis Waterman, while the pair also brought in Bill Curbishley with heavyweights including The Who and Led Zeppelin pair Jimmy Page and Robert Plant and Elton John’s management company 21st Artists, whose interests included James Blunt.

Jamie ran the music publishing company as head of A&R, bringing in names such as Todd Rundgren and Boz Boorer, who co-wrote Morrissey’s hugely-successful Sanctuary-issued comeback album *You Are The Quarry* and it seemed like the company was paving a new way forward with a so-called 360 model built around joint-venture deals with the artists.

“It felt like like-minded managers and artists together,” he recalls.

But Sanctuary had heavily over-expanded in

RIGHT

Keeping it in the family:

Jamie Arlon has followed his parents’ career in music and show business



“It’s not about building a financially huge corporate business, but working with people I get on with very well”

JAMIE ARLON

some areas, notably on the US side of the business, and its dream came crashing down with huge debts and ultimately a buy-out by Universal.

Looking back now, he says: “I’m a bit angry and I’m a bit sad about it really because on the one side it was building, but on the other side there was a part of the business we weren’t aware of. It was over-expanding in America and the responsibility of some of the most money being spent was in the hands of one or two people who really didn’t know what they were doing.”

One positive he took from the experience was the incredible learning curve it provided him and that has been a vast asset in building up his own company. Its interests now include UK representation of legendary US music publisher Shapiro Bernstein & Co.

Shapiro Bernstein – which celebrates its centenary this year – has a catalogue that ranges from standards recorded by the likes of Frank Sinatra and Ella Fitzgerald to a contemporary roster of writers that in the US includes David Guetta.

Its repertoire has also been a vehicle for Arlon’s

moves into musical theatre with projects currently under development including one produced by Bill Kenwright using some of Shapiro Bernstein’s works by the late Broadway songwriter Dorothy Fields and the development of a Fred Astaire and Ginger Rogers stage production.

Arlon also recently signed to Shapiro Bernstein veteran Goldfinger co-writer Leslie Bricusse who is “working on three amazing musicals right now which are at different stages of going into production”.

Arlon, alongside his dad, is further working on a musical theatre project with Ray Davies, while among contemporary writers his company’s roster includes Grant Mitchell who co-wrote Emeli Sande hits *Clown* and *Daddy* and singer-songwriter TD Lind who has been working with Warner-signed artist Si Cranston. The company also represents Moody Blues’ John Lodge and UK songwriter and record producer John Williams who oversaw Petula Clark’s 2013 comeback Sony album *Lost In You*.

However, perhaps it is his management as a solo act of Marti Pellow that best represents what Arlon’s company is all about as it covers him not only as recording artist but his growing number of stage outings as well, including in Chicago and Evita.

Achieving success in both pop and musical theatre is a tough one to pull off, but Pellow appears to be managing it and so, too, is Arlon Music.

30 SINGLES/ALBUMS/COMPILATIONS

Lorde beats James Arthur and OneRepublic to the Official UK Singles No.1 spot



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

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CHARTS UK ALBUMS WEEK 43



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

THE OFFICIAL UK ARTIST ALBUMS CHART

BPI
The British Recorded Music Industry

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

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		KATY PERRY Prism <i>Virgin 3753232 (Arvato)</i> ● (Dr Luke/Martin/Clark/Ahlund/Karlsson/StarGate/B Blanco/Kurstin/Wells/Perry)				
2	New		JAMES BLUNT Moon Landing <i>Atlantic/Custard 2564641931 (Arvato)</i> (Blunt/Merle/Folkrock/Teeder/RoboPop/Nax/Robson/Hales/Wilson/Masie/Chambers/Som)				
3	1	2	JOHN NEWMAN Tribute <i>Island 03743662 (Arvato)</i> (Newman/Whiting/Booker/Spencer)				
4	6	7	ARCTIC MONKEYS AM <i>Domino WIGE0317 (PIAS Arvato)</i> ● (Ford/Crnan)				
5	New		ANDREA BOCELLI Love In Portofino <i>Decca 3753598 (Arvato)</i> (Foster)				
6	9	35	PASSENGER All The Little Lights <i>Nettwerk 309652 (Esser.tina/Proper)</i> ● (Valley/Fosenberg)				
7	New		ANDREA BEGLEY The Message <i>Capitol 3747682 (Arvato)</i> (tbc)				
8	5	2	JONATHAN & CHARLOTTE Perhaps Love <i>Sony Classical 88883746092 (Arvato)</i> (Patrick)				
9	11	7	LONDON GRAMMAR If You Wait <i>Metal & Dust MACART1 (Sony DADC UK)</i> ● (London Grammar/Bran/Kerr/Disclosure)				
10	4	2	CHER Closer To The Truth <i>Warr Ee Brothers 9362494152 (Arvato)</i> (Cohenold/Taylor/Powell/Crosby/Wann/MachoPsycho/TMS/Timbalano/Harmon/Fyden/Serletti/Crawford/Walker/Fenster/Corralia)				
11	7	3	MILEY CYRUS Bangerz <i>RCA 88883745232 (Arvato)</i> (Mike Will Made-It/P-Nasty/Marz/Fharrrell/Johnson/Dr Luke/Cirkut/Afumi/McHenry/Edwards/tbc)				
12	12	5	KINGS OF LEON Mechanical Bull <i>RCA/Hand Me Down 88883768222 (Arvato)</i> ● (Petraglia)				
13	Re-entry		LAWSON Chapman Square <i>Global Talent/Polydor 3716402 (Arvato)</i> ● (Shanks/Fitzgerald/Wheatley/Blackwell/Dalton/Falk/Rami)				
14	3	2	PAUL MCCARTNEY New <i>hearmusic 7234837 (Arvato)</i> (Epworth/Ronson/Martin/Johns/tbc)				
15	14	5	DRAKE Nothing Was The Same <i>Cash Money/Republic 3752186 (Arvato)</i> ● (Shebit/Thomas/Jake One/Mike Zombie/Cah/Jordan/McInteen85/H Mohawke/Bolida Bo/Ritter/Vinylyz/Wineteen85/Sampha/Evans/Wane)				
16	19	5	JESSIE J Alive <i>Lava/Republic/Island 3752173 (Arvato)</i> ● (Ammo/C.C./Figs/Dr Luke/Cirkut/StarGate/B Blanco/Harmony/Kelly/Abraham/Cligee/on Jon/terkns)				
17	8	3	CHASE & STATUS Brand New Machine <i>EMI 3750926 (Arvato)</i> (Kennard/Wilton/Jefferies)				
18	13	55	ELLIE GOULDING Halcyon <i>Polydor 3714241 (Arvato)</i> ● (Eliot/Goulding/MONSTA/Spencer/Billboard/Forti/Parker/Starrsmith/Harris)				
19	17	15	ONEREPUBLIC Native <i>Interscope 3719804 (Arvato)</i> (Ledder/Zancanella/Kutze/Brown/Bhasker/Johnson/Haynie/2dar/Boombass/Blanco/Cassus/Sprinkle)				
20	2	2	PEARL JAM Lightning Bolt <i>EMI 3749367 (Arvato)</i> (C'Brien)				
21	24	89	EMELI SANDE Our Version Of Events <i>Virgin CDV3091 (Arvato)</i> ● (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sandee/Slater/Arkins)				
22	22	54	JAKE BUGG Jake Bugg <i>Mercury 3707053 (Arvato)</i> ● (Archer/Crossey/Prime/Hart/Hunt)				
23	30	26	RUDIMENTAL Home <i>Asylum 256464475 (Arvato)</i> ● (Rudimental/Spencer)				
24	28	28	MICHAEL BUBLE To Be Loved <i>Reprise 936249497 (A&M) ● (Rock)</i>				
25	New		EARTH WIND & FIRE Now Then & Forever <i>Sony Music CG 88697992402 (Arvato)</i> (Poque/Walt/Bla-Bla-Cig/Hutsor/D Bailey/J Bailey/W Kinley/Pananiello/Cunni)				
26	35	24	ROD STEWART Time <i>Capitol/Decca 9347892 (Arvato)</i> ● (Stewart/Saviger/Cregan/Kentis)				
27	69	15	ROBIN THICKE Blurred Lines <i>Interscope 3745689 (Arvato)</i> ● (Pharrell/Timbaland/Thicke/Pro-Jay/Dr Luke/Will.i.am)				
28	33	46	BRUNO MARS Unorthodox Jukebox <i>Atlantic 75678285 (Arvato)</i> ● (The Smeezingtons/Bhasker/Haynie/Ronson/B Blanco/Epworth/Chin-Quee/Diplo)				
29	18	4	HAIM Days Are Gone <i>Polydor 3750814 (Arvato)</i> ● (C Haim/A Haim/E Haim/Goransson/Rechtshaid/Ford)				
30	26	6	AVICII True <i>Postiva/PRMD 3746450 (Arvato)</i> ● (Bergling/Pourmoi/Rodgers)				
31	31	21	DISCLOSURE Settle <i>PMR/Island 3739492 (Arvato)</i> ● (Disclosure)				
32	15	2	WILL YOUNG The Essential <i>RCA 88765474832 (Arvato)</i> (Lipson/Richard X/Eliot/Hofmann/Kreuger/Magnusson/Elo/Son/Absolute/MacKichan/Gallagher/Stannard/Peden/Eg White/Hoves/Dennis/Robot Club)				
33	New		POLICA Shulamith <i>Memphis Industries MIO283CD (PIAS Arvato)</i> (Polica)				
34	10	2	SATURDAYS Living For The Weekend <i>Polydor 3754240 (Arvato)</i> (Mat/Banan/Reynolds/StopWar/Gal/Ambience/Goss/Track/Mani/Fyden/Jenkins/Schuler/Red Ingle/Ormsley/Holmes/Nixon/The Alias/Ambience/Story/Musgrave)				
35	38	50	ONE DIRECTION Take Me Home <i>Syco 88725439722 (Arvato)</i> ● (Rami/Falk/Gosling/Bunette/Ryar/Focimir/Nedler/Shellback/Dr Luke/KoCol/KOAK/Cirkut/Robson)				
36	Re-entry		KATY PERRY Teenage Dream <i>Virgin CDV3084 (Arvato)</i> ● (Dr Luke/Blanco/Martin/StarGate/Stewart/Harell/Ammo/Wells)				
37	41	8	THE 1975 The 1975 <i>Dirty Hit/Polydor DHO0040 (Arvato)</i> ● (Crossey/The 1975)				
38	46	101	ONE DIRECTION Up All Night <i>Syco 88697843642 (Arvato)</i> ● (Mac/Falk/Yacoub/Rawling/Meehan/Squire/Solomon/Meredith/Stannard/Hoves/Gad/Robson/RedOne/Bea/Geek/Jimmy Joker/Rawling/Gaudio/Rooney)				

COMPILATION CHART TOP 20

THIS	LAST	ALBUM / LABEL (DISTRIBUTION)
1	2	NOW THAT'S WHAT I CALL MUSIC 85 / Sony Music CG/Virgin EMI (Arvato)
2	0	JACKIE PIN UPS / Rhino/UMTV (Arvato)
3	0	NOW THAT'S WHAT I CALL... USA / Sony Music CG/Virgin EMI (Arvato)
4	1	NOW THAT'S WHAT I...80S DANCE / Sony Music CG/Virgin EMI (Arvato)
5	4	AMERICAN HEARTBREAK / Rhino/Sony Music CG 95 (Arvato)
6	5	FADE TO GREY 1980 - 1984 / UMTV (Arvato)
7	0	90 HITS OF THE 90S / Rhino (Arvato)
8	6	CLUBLAND 90S / AATW/UMTV (Arvato)
9	3	ANNIE MAC PRESENTS 2013 / Virgin (Arvato)
10	7	TEENAGE DIRTBAGS / UMTV (Arvato)
11	15	100 HITS - HALLOWEEN / 100 Hits (Sony DADC UK)
12	0	TWERK IT / Rhino/Sony/UMTV (Arvato)
13	8	THE 80S / Sony Music CG (Arvato)
14	12	ADDICTED TO BASS WINTER 2013 / MoS (Sony DADC UK)
15	9	ELECTRONIC DANCE MUSIC EUPHORIA / MoS (Sony DADC UK)
16	11	THE SOUND OF DEEP HOUSE / MoS (Sony DADC UK)
17	34	SUNSHINE ON LEITH OST / Neapolitan (PIAS Arvato)
18	10	TONY BLACKBURN PTS SOUL CLASSICS / UMTV (Arvato)
19	16	EDDIE STOBART - TRUCKING SONGS / Sony Music CG (Arvato)
20	21	THE COMPLETE HALLOWEEN PARTY ALBUM / USM Junior (Sony DADC UK)



CHARTS UK AIRPLAY WEEK 43

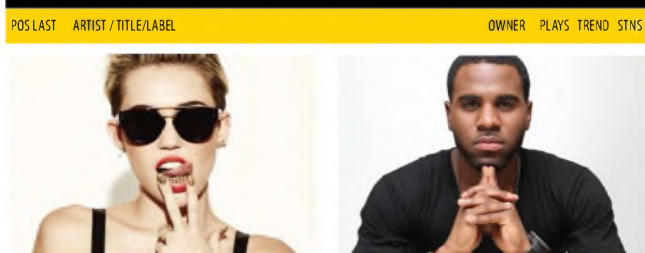
Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE / LABEL		OWNER	PLAYS	TREND	STNS	IMPACTS	TREND	
1	1	Katy Perry	Roar	Virgin EMI	UMG	4,844	-3%	192	70.02m	-19%
2	2	OneRepublic	Counting Stars	Polydor	UMG	4,333	-1%	182	59.77m	+16%
3	10	James Arthur	You're Nobody 'Til S...	Syco	SME	3,249	+16%	150	49.15m	+25%
4	3	Ellie Goulding	Burn	Polydor	UMG	3,789	-2%	153	47.21m	-1%
5	5	Miley Cyrus	Wrecking Ball	RCA	SME	3,298	+13%	159	46.91m	+8%
6	7	Avicii	Wake Me Up	PRMD/Positiva	UMG	3,267	-1%	168	43.24m	+0%
7	6	Jason Derulo feat. 2...	Talk Dirty	Warner Music	WMG	2,342	-7%	125	40.73m	-6%
8	8	Lorde	Royals	Virgin Records	UMG	1,990	+49%	148	40.63m	+0%
9	31	Gary Barlow	Let Me Go	Polydor	UMG	2,059	+15%	175	39.90m	+95%
10	12	James Blunt	Bonfire Heart	Atlantic	WMG	2,851	+3%	232	35.68m	-7%
11	11	Lawson	Juliet	Polydor	UMG	3,282	+15%	164	35.66m	-9%
12	24	Storm Queen	Look Right Through	Ministry of S...	Ind.	1,197	+20%	66	34.05m	+35%
13	16	Wanted, The	Show Me Love (America)	Island	UMG	2,216	+10%	121	31.88m	-4%
14	14	Vamps, The	Can We Dance	Virgin EMI	UMG	2,385	-4%	139	31.32m	-8%
15	20	Robbie Williams	Go Gentle	Island	UMG	1,100	+176%	140	30.24m	+9%
16	18	Robin Thicke feat. T...	Blurred Lines	Polydor	UMG	2,344	-13%	173	29.80m	+1%
17	9	Avicii	You Make Me	PRMD/Positiva	UMG	1,389	-18%	137	29.78m	-25%
18	13	Jessie J	It's My Party	Island	UMG	3,001	-15%	156	29.23m	-22%
19	4	John Newman	Cheating	Island	UMG	2,587	-9%	150	28.94m	-34%
20	34	Cher	I Hope You Find It	Warner Music	WMG	1,016	+15%	124	27.98m	+39%
21	15	Eliza Doolittle	Let It Rain	Parlophone	WMG	1,372	-11%	147	26.42m	-22%
22	30	Tinie Tempah feat. J...	Children Of The Sun	Parlophone	WMG	613	-2%	40	25.58m	+21%
23	22	Macklemore With Ryan...	Same Love	Atlantic	WMG	944	-21%	125	24.30m	-6%
24	44	Celine Dion	Loved Me Back To Life	Sony	SME	142	+27%	56	24.28m	+35%
25	37	Union J	Beautiful Life	RCA	SME	2,282	+30%	138	24.22m	+27%
26	26	Naughty Boy feat. Sa...	La La La	Virgin Records	SME	1,828	-3%	140	24.16m	+4%
27	68	Toploader	This Is The Night	Others	Ind.	328	+129%	63	24.12m	+86%
28	45	Wilkinson	Afterglow	Ram Records	UMG	759	+77%	116	23.20m	+31%
29	19	Daft Punk feat. Phar...	Get Lucky	Columbia	SME	1,923	-6%	208	22.47m	-23%
30	29	Lissie	Sleepwalking	Columbia	SME	493	+5%	54	22.46m	+2%
31	17	Conor Maynard	R U Crazy	Parlophone	WMG	983	-16%	122	22.29m	-25%
32	66	Rizzle Kicks	Skip To The Good Bit	Island	UMG	889	+54%	58	22.13m	+68%
33	27	Drake feat. Majid Jo...	Hold On, We're Going...	Island	UMG	1,535	+1%	140	21.93m	-6%
34	21	Paul McCartney	New	Virgin EMI	UMG	726	-7%	107	21.11m	-22%
35	60	Showtek feat. We Are...	Booyah	Polydor	UMG	397	+282%	109	20.56m	+37%
36	41	Robin Thicke feat. 2...	Give It 2 U	Polydor	UMG	757	+5%	118	20.52m	+13%
37	52	Ben Pearce	What I Might Do	Virgin EMI	UMG	348	+13%	115	20.49m	+24%
38	87	Pet Shop Boys feat. ...	Thursday	X2	Ind.	111	+236%	22	20.20m	+127%
39	32	John Newman	Love Me Again	Island	UMG	1,883	+2%	158	19.53m	-4%
40	128	Keane	Higher Than The Sun	Island	UMG	409	+70%	82	19.26m	+228%
41	56	Little Mix	Move	Syco	SME	1,156	+35%	71	19.12m	+22%
42	25	Saturdays, The	Disco Love	Polydor	UMG	1,659	-6%	137	18.76m	-22%
43	23	Jason Derulo	The Other Side	Warner Music	WMG	1,320	-14%	75	18.21m	-28%
44	1915	Matt Cardle	When You Were My Girl	Matt Cardle	Ind.	485	+180%	65	17.57m	+2,500%
45	47	Passenger	Let Her Go	Netwerk	Ind.	1,940	+0%	189	17.50m	+1%
46	40	Jake Bugg	What Doesn't Kill You	Virgin	UMG	172	-17%	30	17.48m	-6%
47	35	Miley Cyrus	We Can't Stop	RCA	SME	1,194	-6%	127	17.40m	-12%
48	28	Macklemore And Ryan ...	Can't Hold Us	Atlantic	WMG	920	-1%	59	16.54m	-26%
49	36	Bruno Mars	Locked Out Of Heaven	Atlantic	WMG	1,046	-9%	141	16.49m	-14%
50	49	Pink feat. Lily Allen	True Love	RCA	SME	1,567	-9%	149	16.44m	-2%

RADIO MONITOR
www.radiomonitors.com

UK TV AIRPLAY CHART TOP 50



POS	LAST	ARTIST / TITLE / LABEL		OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	Miley Cyrus	Wrecking Ball	RCA	SME	651	-8%	15	
2	1	Jason Derulo feat. 2...	Talk Dirty	Warner Music	WMG	648	-9%	22	
3	9	Britney Spears	Work Bitch	RCA	SME	600	-28%	17	
4	5	OneRepublic	Counting Stars	Polydor	UMG	577	+8%	17	
5	4	Katy Perry	Roar	Virgin EMI	UMG	573	+1%	15	
6	3	Avicii	You Make Me	PRMD/Positiva	UMG	554	-3%	18	
7	11	Storm Queen	Look Right Through	Ministry of S...	Ind.	528	+16%	16	
8	15	James Arthur	You're Nobody 'Til S...	Syco	SME	515	+25%	15	
9	7	Drake feat. Majid Jo...	Hold On, We're Going...	Island	UMG	468	-3%	18	
10	6	Chase & Status feat...	Count On Me	Virgin EMI	UMG	451	+11%	20	
11	12	Conor Maynard	R U Crazy	Parlophone	WMG	444	+2%	16	
12	18	Tinie Tempah feat. J...	Children Of The Sun	Parlophone	WMG	442	+18%	16	
13	32	Wilkinson	Afterglow	Ram Records	UMG	434	+79%	19	
14	23	Lorde	Royals	Virgin Records	UMG	425	+37%	16	
15	13	Macklemore With Ryan...	Same Love	Atlantic	WMG	422	-2%	19	
16	33	Lawson	Juliet	Polydor	UMG	420	+75%	16	
17	8	Eminem	Berzerk	Polydor	UMG	413	-14%	17	
18	10	Saturdays, The	Disco Love	Polydor	UMG	411	-12%	14	
19	17	Vamps, The	Can We Dance	Virgin EMI	UMG	387	+2%	15	
20	14	Robin Thicke feat. 2...	Give It 2 U	Polydor	UMG	381	+10%	20	
21	19	Ellie Goulding	Burn	Polydor	UMG	373	0%	15	
22	20	Avicii	Wake Me Up	PRMD/Positiva	UMG	372	+1%	18	
23	26	Rizzle Kicks	Skip To The Good Bit	Island	UMG	342	+31%	14	
24	30	Iggy Azalea feat. T.I.	Change Your Life	Virgin EMI	UMG	329	+30%	18	
25	44	Marin Garrix	Animals	Virgin EMI	UMG	308	+80%	9	
26	40	Union J	Beautiful Life	RCA	SME	299	+56%	13	
27	16	Dizzee Rascal feat. ...	Something Really Bad	Island	UMG	290	+2%	18	
28	21	Jessie J	It's My Party	Island	UMG	289	-14%	16	
29	43	Showtek feat. We Are...	Booyah	Polydor	UMG	276	+56%	16	
30	24	Lana Del Rey	Summerime Sadness	Polydor	UMG	261	-16%	18	
31	25	Ben Pearce	What I Might Do	Virgin EMI	UMG	257	+13%	16	
32	26	Lady Gaga	Applause	Interscope	UMG	255	-12%	15	
33	27	Nelly feat. Nicki Mi...	Get Like Me	Island	UMG	254	-5%	17	
34	36	Robin Thicke feat. T...	Blurred Lines	Polydor	UMG	242	+9%	18	
35	41	JLS	Billion Lights	RCA	SME	225	+18%	12	
36	22	John Newman	Cheating	Island	UMG	223	+29%	14	
37	67	Wanted, The	Show Me Love (America)	Island	UMG	218	+116%	11	
38	330	Dizzee Rascal feat. ...	Love This Town	Island	UMG	218	+891%	13	
39	35	Icona Pop	All Night	Atlantic	WMG	214	-7%	16	
40	31	Ylvis	The Fox	Warner Music	WMG	211	-16%	16	
41	51	James Blunt	Bonfire Heart	Atlantic	WMG	208	+52%	16	
42	34	Klangkarussell feat...	Sonnenanz (The Sun ...)	Island	UMG	195	+5%	16	
43	29	DJ Fresh vs Diplo fe...	Earthquake	Ministry of S...	Ind.	193	+25%	17	
44	37	Miley Cyrus	We Can't Stop	RCA	SME	183	-18%	13	
45	39	Jay-Z feat. Justin T...	Holy Grail	Roc Nation	UMG	164	+15%	14	
46	46	Daft Punk feat. Phar...	Get Lucky	Columbia	SME	144	-6%	19	
46	42	Demi Lovato	Skyscraper	Hollywood Rec...	UMG	144	+20%	15	
48	New	Calvin Harris & Ales...	Under Control	Columbia	SME	143		14	
49	49	Katy B	5 AM	Columbia	SME	141	+1%	8	
50	46	John Newman	Love Me Again	Island	UMG	138	-3%	14	

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

UK AIRPLAY ANALYSIS

BY ALAN JONES

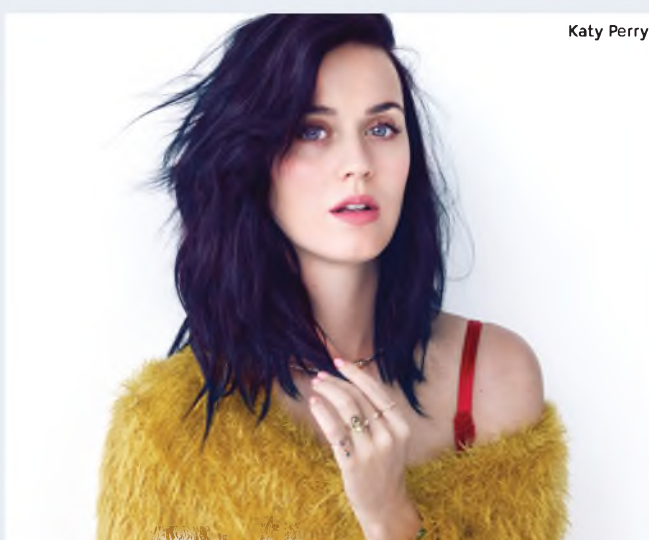
Finally showing signs of vulnerability on its seventh straight week atop the radio airplay chart, **Katy Perry's** *Roar* is a little more muted than we have become accustomed to, with its tally of plays for last week slipping to 4,844 - a six week low. Its audience (the decisive factor in radio airplay chart rankings) is down a more significant 19.27% from 86.73m to 70.02m. With runners-up **OneRepublic's** *Counting Stars* enjoying a 16.44% leap in audience week-on-week to 59.77m - despite its plays slipping from 4,361 to 4,333 - the gap between the two closes massively from 68.97% to 17.15%.

23 plays on Radio 1 - three more than the week before - made *Counting Stars* Radio 1's joint eighth most-played song last week, and supplied 25.78% of its audience. The nine stations in the

Capital Network continue to be *Counting Stars*' biggest supporters, with each airing the song between 67 and 63 times last week. The only other stations to play it more than 50 times were *Fire Hit Radio* (54) and *Juice FM* (51).

Despite its big jump, *Counting Stars* may not have *The X Factor* it needs to reach number one - catching up with it fast, *X Factor* reigning champion **James Arthur's** second single, *You're Nobody 'Til Somebody Loves You* races 10-3 while *Take That* titan **Gary Barlow**, who is in his third and final year as an *X Factor* judge/mentor rockets 31-9 with *Let Me Go*, his first solo single since 1999. Arthur's single increases plays by more than 16% and audience by more than 25% week-on-week, while Barlow's is up only 15% on plays but 95% on audience.

Arthur topped the sales and



Katy Perry

radio airplay chart with 2012 debut *Impossible*, and his lengthy absence doesn't seem to have done him any harm, as *You're Nobody...* racked up 3,249 plays from 150 supporters last week, generating an audience of 49.15m. Radio 1 upped support of

the song from 18 to 24 plays and provided 29.73% of its total impressions. It was also massively favoured by the Capital Network with the nine stations in the network playing it between 72 and 66 times apiece to provide a joint market share of 29.66%.

marginally less than Radio 1. Barlow's song had a very different profile, with no plays at all on Radio 1 or The Capital Network. It was, however, the week's most played song on Radio 2, with 19 spins - two more than fellow *Take That* star **Robbie Williams** and other veterans **Cher**, **Celine Dion** and **Pet Shop Boys'** new songs. Radio 2 provided only 0.92% of *Let Me Go's* overall plays but 59.18% of its audience. 23 stations played it more often, with top tallies of 31 on *Scarlet FM* and *Radio Carmarthenshire* and 30 on *Radio Ceredigion*.

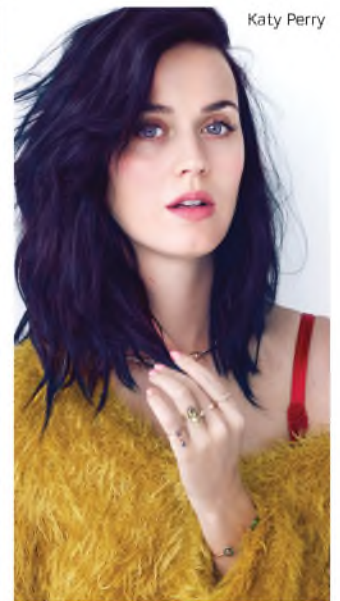
After six weeks as the most-played promotional videoclip on UK TV, **Jason Derulo's** *Talk Dirty* dips to second place, narrowly defeated 651 plays to 648 - by Miley Cyrus' toned-down promo for *Wrecking Ball*. Racking up an 8% increase in plays week-on-week, *Wrecking Ball* was most-favoured by *Capital TV* (86 plays), *Smash Hits TV* (71) and *Chart Show TV* (64).

CHARTS EU AIRPLAY WEEK 43 (Sun 20 - Sun 27 Oct 2013)

EU AIRPLAY CHART TOP 50



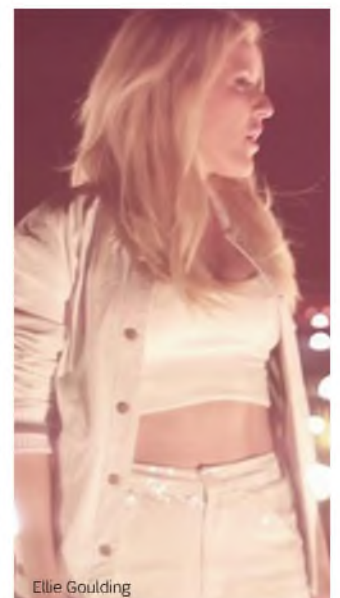
POS	LAST	ARTIST / TITLE		PLAYS	STMS	IMPACTS
1	1	Katy Perry	Roar	Virgin EMI	UMG 17,385	-4% 748 675.29m -6%
2	2	Avicii	Wake Me Up	PRMD/Positiva	UMG 14,431	-6% 721 639.63m -7%
3	3	Ellie Goulding	Burn	Polydor	UMG 13,690	+2% 613 513.90m +0%
4	4	John Newman	Love Me Again	Island	UMG 9,884	-7% 644 457.85m +0%
5	5	Naughty Boy feat. Sa...	La La La	Virgin Records	UMG 9,888	-3% 593 433.61m +0%
6	7	OneRepublic	Counting Stars	Polydor	UMG 11,138	+1% 621 425.20m +3%
7	6	Capital Cities	Safe And Sound	Capitol Records	UMG 7,049	-9% 514 363.38m -14%
8	8	Olly Murs	Dear Darlin'	Epic	SME 6,409	+1% 485 361.00m +3%
9	12	Miley Cyrus	Wrecking Ball	RCA	SME 10,392	+12% 606 345.17m +18%
10	9	James Blunt	Bonfire Heart	Atlantic	WMG 7,889	+4% 682 342.40m -2%
11	14	Lorde	Royals	Virgin Records	UMG 8,725	+29% 611 326.57m +17%
12	10	Imagine Dragons	On Top Of The World	Polydor	UMG 5,022	+0% 353 315.25m -5%
13	11	Robin Thicke feat. T..	Blurred Lines	Polydor	UMG 8,444	-10% 742 263.77m -13%
14	13	Bastille	Pompeii	Virgin Records	UMG 4,302	-7% 453 254.46m -10%
15	21	Avicii	Hey Brother	Virgin EMI	UMG 5,273	+18% 317 253.97m +12%
16	19	Passenger	Let Her Go	Embassy Of Music	SME 6,216	+1% 704 228.83m -5%
17	18	Pink feat. Lily Allen	True Love	RCA	SME 6,837	-5% 566 228.09m -7%
18	17	NoNoNo	Pumpin Blood	Warner Music	WMG 3,368	-2% 250 223.34m -9%
19	15	Pink	Just Give Me A Reason	RCA	SME 4,465	-8% 603 223.16m -13%
20	16	Lady Gaga	Applause	Interscope	UMG 7,286	-13% 499 212.88m -17%
21	20	Daft Punk feat. Phar..	Get Lucky	Columbia	SME 7,220	-6% 833 207.06m -14%
22	25	Family Of The Year	Hero	Others	Ind. 2,206	+6% 163 197.25m +11%
23	24	Jason Derulo feat. 2..	Talk Dirty	Warner Music	WMG 8,134	+1% 430 196.35m +2%
24	22	James Arthur	Impossible	Syco	SME 3,103	-11% 380 193.36m -14%
25	23	Stromae	Papaoutai	Mercury	UMG 4,494	-7% 263 190.28m -2%
26	29	Passenger	Holes	Sony Music	SME 3,453	-8% 352 178.60m +4%
27	28	Armin van Buuren fea..	This Is What It Feel..	Positiva/Virg..	UMG 2,765	-5% 285 172.89m +0%
28	41	Birdy	Wings	Atlantic	WMG 4,719	+14% 381 164.03m +29%
29	35	Robbie Williams	Go Gentle	Universal	UMG 3,327	+79% 419 162.61m +12%
30	50	Sunrise Avenue	Lifesaver	Universal Mus..	UMG 1,680	+20% 158 160.63m +37%
31	27	Bruno Mars	Treasure	Atlantic	WMG 4,854	-12% 609 159.56m -9%
32	32	Macklemore With Ryan..	Same Love	Atlantic	WMG 4,199	-9% 348 150.37m -7%
33	70	Klingande	Jubel	Klingande	Ind. 2,554	+27% 144 148.15m +61%
34	54	Bastille	Things We Lost In Th..	Virgin Records	UMG 2,248	+18% 212 145.49m +35%
35	33	Lumineers, The	Ho Hey	Dualtone	UMG 2,572	-9% 485 144.52m -10%
36	34	Lana Del Rey	Summertime Sadness	Polydor	UMG 4,185	-3% 398 144.25m -1%
37	31	Calvin Harris feat. ...	I Need Your Love	Columbia	SME 3,749	-10% 406 139.28m -17%
38	38	Revolverheld	Das Kann Uns Keiner ..	Columbia	SME 1,406	-2% 97 138.75m +3%
39	26	Macklemore And Ryan ..	Can't Hold Us	Atlantic	WMG 4,089	-1% 352 138.35m -22%
40	40	Rihanna feat. Mikky ..	Stay	Def Jam	UMG 2,109	-6% 420 136.64m +3%
41	46	Drake feat. Majid Jo..	Hold On, We're Going..	Island	UMG 5,936	+2% 446 131.51m +7%
42	42	Sportfreunde Stiller	Applaus Applaus	Universal Mus..	UMG 1,506	-2% 133 129.61m +2%
43	48	Empire Of The Sun	Alive	Virgin Records	UMG 1,922	-2% 251 129.33m +10%
44	43	Rihanna	Diamonds	Mercury	UMG 2,646	-1% 540 129.18m +2%
45	52	Martin Garrix	Animals	News	Ind. 4,251	+10% 262 127.74m +17%
46	30	Cro	Whatever	Others	Ind. 1,681	-17% 106 122.83m -28%
47	51	Icona Pop feat. Char..	I Love It	Atlantic	WMG 2,735	-1% 356 119.52m +4%
48	45	Klangkarussell feat...	Sonnentanz (The Sun ..	Island	UMG 3,181	-5% 362 116.86m -5%
49	39	Avicii	You Make Me	Virgin EMI	UMG 4,296	-8% 339 113.60m -16%
50	36	Justin Timberlake	Mirrors	RCA	SME 3,521	-6% 464 111.43m -18%



Katy Perry



Avicii



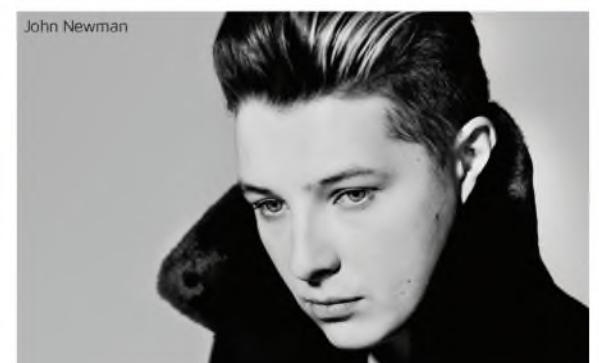
Ellie Goulding



OneRepublic



Naughty Boy



John Newman

CHARTS STREAMING – OFFICIAL WEEK 43

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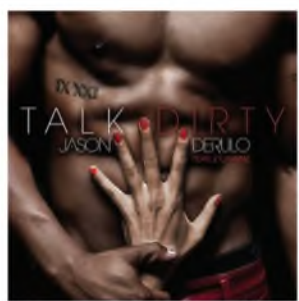
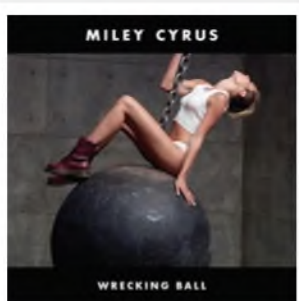


OFFICIAL UK STREAMING CHART TOP 75

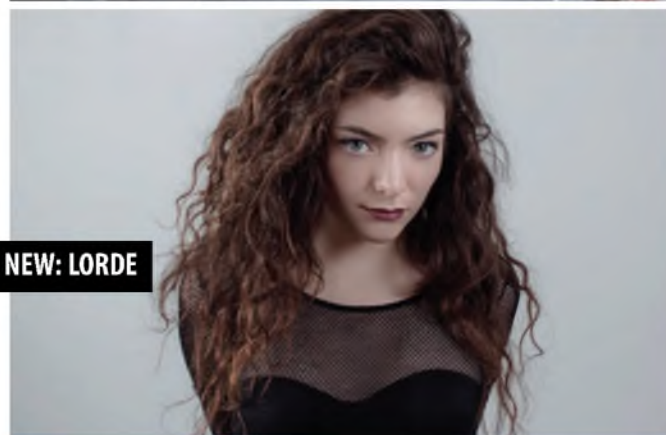
POS	LAST	ARTIST / ALBUM / LABEL
1	1	ONEREPUBLIC COUNTING STARS <i>INTERSCOPE</i>
2	2	KATY PERRY ROAR <i>VIRGIN</i>
3	6	MILEY CYRUS WRECKING BALL <i>RCA</i>
4	5	AVICII YOU MAKE ME <i>POSITIVA/PRMD</i>
5	3	JASON DERULO FT 2 CHAINZ TALK DIRTY <i>WARNER BROS</i>
6	4	AVICII WAKE ME UP <i>POSITIVA/PRMD</i>
7	7	DRAKE FT MAJID JORDAN HOLD ON WE'RE GOING HOME <i>CASH MONEY/REPUBLIC RECORDS</i>
8	8	ELLIE GOULDING BURN <i>POLYDOR</i>
9	9	ARCTIC MONKEYS DO I WANNA KNOW? <i>DOMINO RECORDINGS</i>
10	10	MACKLEMORE/LEWIS/LAMBERT SAME LOVE <i>MACKLEMORE</i>
11	12	ROBIN THICKE/TI/PHARRELL BLURRED LINES <i>INTERSCOPE</i>
12	11	MILEY CYRUS WE CAN'T STOP <i>RCA</i>
13	14	PASSENGER LET HER GO <i>NETTWERK</i>
14	22	CONOR MAYNARD R U CRAZY <i>PARLOPHONE</i>
15	13	LANA DEL REY VS CEDRIC GERVAIS SUMMERTIME SADNESS <i>POLYDOR</i>
16	15	JOHN NEWMAN LOVE ME AGAIN <i>ISLAND</i>
17	23	VAMPS CAN WE DANCE <i>EMI</i>
18	24	EMINEM BERZERK <i>INTERSCOPE</i>
19	37	JAMES BLUNT BONFIRE HEART <i>ATLANTIC</i>
20	20	BEN PEARCE WHAT I MIGHT DO <i>MTA</i>
21	16	DAFT PUNK FT PHARRELL WILLIAMS GET LUCKY <i>COLUMBIA</i>
22	NEW	LORDE ROYALS <i>VIRGIN</i>
23	18	JAY Z FT JUSTIN TIMBERLAKE HOLY GRAIL <i>ROC NATION</i>
24	19	NAUGHTY BOY FT SAM SMITH LA LA LA <i>VIRGIN</i>
25	17	ARCTIC MONKEYS WHY'D YOU ONLY CALL ME WHEN YOU'RE HIGH? <i>DOMINO RECORDINGS</i>
26	26	ARCTIC MONKEYS R U MINE? <i>DOMINO RECORDINGS</i>
27	28	CHASE & STATUS FT MOKO COUNT ON ME <i>EMI</i>
28	32	THE SATURDAYS DISCO LOVE <i>POLYDOR</i>
29	27	KLANKARUSSELL FT WILL HEARD SONNENTANZ (SUN DON'T SHINE) <i>ISLAND</i>
30	29	BASTILLE POMPEII <i>VIRGIN</i>
31	36	JOHN NEWMAN CHEATING <i>ISLAND</i>
32	25	LADY GAGA APPLAUSE <i>INTERSCOPE</i>
33	21	HAIM THE WIRE <i>POLYDOR</i>
34	41	YLVIS THE FOX <i>WM NORWAY</i>
35	30	IMAGINE DRAGONS RADIOACTIVE <i>INTERSCOPE</i>
36	31	MACKLEMORE/RYAN LEWIS/DALTON CAN'T HOLD US <i>MACKLEMORE</i>
37	NEW	EMINEM RAP GOD <i>INTERSCOPE</i>
38	46	MARTIN GARRIX ANIMALS <i>SPINNIN'</i>
39	33	ARCTIC MONKEYS ARABELLA <i>DOMINO RECORDINGS</i>
40	34	JESSIE J IT'S MY PARTY <i>LAVA/REPUBLIC RECORDS</i>
41	39	1975 CHOCOLATE <i>DIRTY HIT</i>
42	35	HAIM FALLING <i>POLYDOR</i>
43	43	ARCTIC MONKEYS ONE FOR THE ROAD <i>DOMINO RECORDINGS</i>
44	NEW	JAMES ARTHUR YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU <i>SYCO MUSIC</i>
45	62	ROBIN THICKE/KENDRICK LAMAR GIVE IT 2 U <i>INTERSCOPE</i>
46	NEW	WILKINSON AFTERGLOW <i>RAM/VIRGIN</i>
47	42	RUDIMENTAL FT ELLA EYRE WAITING ALL NIGHT <i>ASYLUM</i>
48	NEW	LAWSON JULIET <i>GLOBAL TALENT</i>
49	44	CALVIN HARRIS/ELLIE GOULDING I NEED YOUR LOVE <i>COLUMBIA</i>
50	45	LUMINEERS HO HEY <i>DECCA</i>
51	38	BASTILLE THINGS WE LOST IN THE FIRE <i>VIRGIN</i>
52	49	CHRISTINA PERRI A THOUSAND YEARS <i>ATLANTIC</i>
53	NEW	IGGY AZALEA FT TI CHANGE YOUR LIFE <i>EMI</i>
54	40	ONE DIRECTION BEST SONG EVER <i>SYCO MUSIC</i>
55	47	CALVIN HARRIS FT AYAH MARAR THINKING ABOUT YOU <i>COLUMBIA</i>
56	50	AVICII HEY BROTHER <i>POSITIVA/PRMD</i>
57	57	ARCTIC MONKEYS SNAP OUT OF IT <i>DOMINO RECORDINGS</i>
58	52	MACKLEMORE/RYAN LEWIS/WANZ THRIFT SHOP <i>MACKLEMORE</i>
59	53	BRUNO MARS TREASURE <i>ATLANTIC</i>
60	51	DEMI LOVATO SKYSCRAPER <i>HOLLYWOOD</i>
61	61	ARCTIC MONKEYS I WANT IT ALL <i>DOMINO RECORDINGS</i>
62	60	OF MONSTERS & MEN LITTLE TALKS <i>REPUBLIC RECORDS</i>
63	RE	JASON MRAZ I WON'T GIVE UP <i>ATLANTIC</i>
64	58	ICONA POP FT CHARLI XCX I LOVE IT <i>ATLANTIC</i>
65	55	JUSTIN TIMBERLAKE MIRRORS <i>RCA</i>
66	63	SWEDISH HOUSE MAFIA/MARTIN DON'T YOU WORRY CHILD <i>VIRGIN</i>
67	68	ARCTIC MONKEYS NO 1 PARTY ANTHEM <i>DOMINO RECORDINGS</i>
68	70	ARCTIC MONKEYS KNEE SOCKS <i>DOMINO RECORDINGS</i>
69	65	RIHANNA DIAMONDS <i>DEF JAM</i>
70	64	IMAGINE DRAGONS IT'S TIME <i>INTERSCOPE</i>
71	66	1975 SEX DIRTY HIT <i>POLYDOR</i>
72	72	MUMFORD & SONS I WILL WAIT <i>GENTLEMEN OF THE ROAD/ISLAND</i>
73	69	RUDIMENTAL FT JOHN NEWMAN FEEL THE LOVE <i>ASYLUM/BLACK BUTTER</i>
74	71	OLLY MURS DEAR DARLIN' <i>EPIC</i>
75	NEW	KATY PERRY LEGENDARY LOVERS <i>VIRGIN</i>



**ONERE
PUBLIC
COUNTING
STARS**



CLIMBER: MILEY CYRUS



NEW: LORDE



NEW: EMINEM



CLIMBER: IGGY AZALEA



CLIMBER: ARCTIC MONKEYS

CHARTS STREAMING – SPOTIFY WEEK 43



GLOBAL

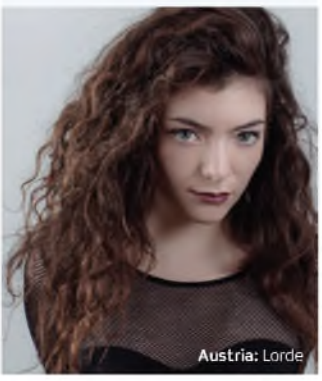
POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	MILEY CYRUS Wrecking Ball
3	AVICII Hey Brother
4	KATY PERRY Roar
5	LORDE Royals
6	AVICII You Make Me
7	ELLIE GOULDING Burn
8	ONEREPUBLIC Counting Stars
9	DRAKE Hold On, We're Going Home
10	JASON DERULO Talk Dirty - feat. 2 Chainz
11	YLVIS The Fox (What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

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	ONEREPUBLIC Counting Stars
9	YLVIS The Fox (What Does The Fox Say?)
10	LORDE Royals
11	NAUGHTY BOY La La La - feat. Sam Smith
12	MILEY CYRUS We Can't Stop
13	PITBULL Timber
14	JOHN NEWMAN Love Me Again
15	DRAKE Hold On, We're Going Home
16	LADY GAGA Applause
17	JAY Z Holy Grail
18	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
19	MARTIN GARRIX Animals - Original Mix
20	ROBIN THICKE Blurred Lines

AUSTRIA

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



Austria: Lorde

FRANCE

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



Germany: Jason Derulo

GERMANY

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



Norway: Pitbull



United States: Drake

NETHERLANDS

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

NORWAY

POS	ARTIST/ ALBUM
1	AVICII Hey Brother
2	PITBULL Timber
3	YLVIS The Fox (What Does The Fox Say?)
4	AVICII Wake Me Up - Radio Edit
5	MILEY CYRUS Wrecking Ball
6	JASON DERULO Talk Dirty - feat. 2 Chainz
7	KATY PERRY Roar
8	ELLIE GOULDING Burn
9	AVICII You Make Me
10	NAUGHTY BOY FT SAM SMITH La La La

SPAIN

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	MILEY CYRUS Wrecking Ball
3	KATY PERRY Roar
4	MILEY CYRUS We Can't Stop
5	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
6	ROBIN THICKE Blurred Lines
7	NAUGHTY BOY FT SAM SMITH La La La
8	PASSENGER Let Her Go
9	MALU A Prueba De Ti
10	JOHN NEWMAN Love Me Again

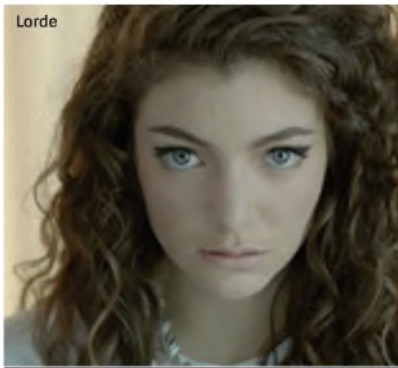
SWEDEN

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

UNITED STATES

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

CHARTS STREAMING – MUSIC VIDEO WEEK 43

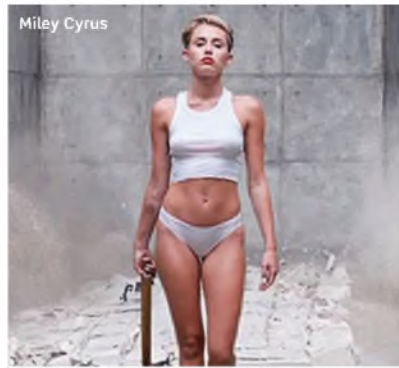


NEW ARTISTS - UK

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

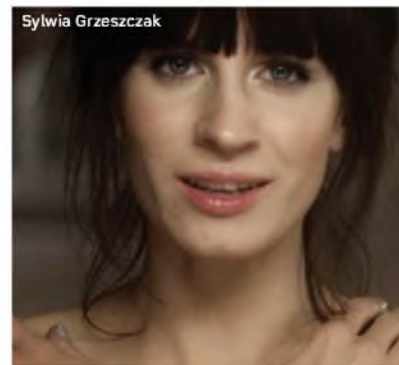
ITALY

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	JAKE LA FURIA - Gli Anni D'Oro
3	ELLIE GOULDING - Burn
4	AVICII - Wake Me Up (Official Video)
5	KATY PERRY - Roar (Official)
6	ALESSANDRA AMOROSO - Amore Puro
7	GUÉ PEQUENO FT. MARRACASH - Brivido
8	MARCO MENGONI - Non Passerai
9	DADDY YANKEE - Limbo
10	LORDE - Royals (US Version)



WORLDWIDE

POS	ARTIST/ SINGLE
1	MILEY CYRUS – Wrecking Ball
2	KATY PERRY – Roar (Official)
3	AVICII – Wake Me Up (Official Video)
4	MIKE WILL MADE-IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J – 23 (Explicit)
5	NAUGHTY BOY FT. SAM SMITH – La La La
6	LORDE – Royals (US Version)
7	ROMEO SANTOS – Propuesta Indecente
8	MILEY CYRUS – We Can't Stop
9	ELLIE GOULDING – Burn
10	PRINCE ROYCE – Darte un Beso



POLAND

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	SYLWIA GRZESZCZAK - Ksiezniczka
3	AVICII - Wake Me Up (Official Video)
4	ONEREPUBLIC - Counting Stars
5	ELLIE GOULDING - Burn
6	JAMAL - Peron
7	KATY PERRY - Roar (Official)
8	NAUGHTY BOY FT. SAM SMITH - La La La
9	SYLWIA GRZESZCZAK - Pożyczony
10	JOHN NEWMAN - Love Me Again



UK

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	KATY PERRY - Roar (Official)
3	ONEREPUBLIC - Counting Stars
4	ELLIE GOULDING - Burn
5	CONOR MAYNARD - R U Crazy
6	LORDE - Royals (US Version)
7	AVICII - Wake Me Up (Official Video)
8	EMINEM - Berzerk (Official) (Explicit)
9	MIKE WILL MADE-IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (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	MIKE WILL MADE-IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit)
5	ONE DIRECTION - Story of My Life (Audio)
6	AVICII - Wake Me Up (Official Video)
7	KATY PERRY FT. JUICY J - Dark Horse (Audio)
8	NATHANIEL - You
9	ONEREPUBLIC - Counting Stars
10	PITBULL FT. KESHA - Timber (Audio)



FRANCE

POS	ARTIST/ SINGLE
1	VITAA FT. MAÎTRE GIMS - Game Over
2	NAUGHTY BOY FT. SAM SMITH - La La La
3	MILEY CYRUS - Wrecking Ball
4	STROMAE - Papaoutai
5	KATY PERRY - Roar (Official)
6	MAÎTRE GIMS - Bella
7	AVICII - Wake Me Up (Official Video)
8	ELLIE GOULDING - Burn
9	EMINEM - Berzerk (Official) (Explicit)
10	MAÎTRE GIMS FT. THE SHIN SEKAI - Ça Marche



SPAIN

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	AVICII - Wake Me Up (Official Video)
3	KATY PERRY - Roar (Official)
4	ROMEO SANTOS - Propuesta Indecente
5	NAUGHTY BOY FT. SAM SMITH - La La La
6	PRINCE ROYCE - Darte un Beso
7	JUAN MAGAN - Mal De Amores
8	ELLIE GOULDING - Burn
9	ABRAHAM MATEO - Señorita
10	MARC ANTHONY - Vivir Mi Vida

CHARTS INDIES WEEK 43



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Macklemore & Ryan Lewis

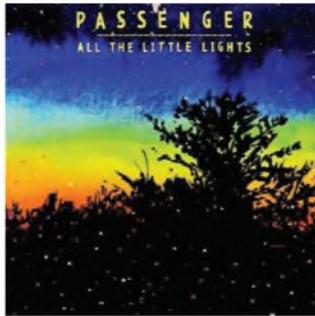
- 1 1 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / *Macklemore (ADA Arvato)*
- 2 2 **PASSENGER** Let Her Go / *Netwerk (Essential/GEM)*
- 3 0 **RECONNECTED** Time Of Our Lives / *Bannatyne (Genepool/Arvato)*
- 4 3 **LONDON GRAMMAR** Strong / *Metal & Dust (Sony DADC UK)*
- 5 9 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino (PIAS Arvato)*
- 6 9 **AWOLNATION** Sail / *Red Bull (PIAS Arvato)*
- 7 7 **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / *Domino (PIAS Arvato)*
- 8 0 **MS DYNAMITE & SHY FX** Cloud 9 / *Digital Soundboy (The Orchard)*
- 9 8 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ADA Arvato)*
- 10 6 **DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE** Earthquake / *MoS (Sony DADC UK)*
- 11 0 **ANDY JORDAN** Whole Lot Of Water / *AMJ (Tunecore)*
- 12 71 **DIPLO & GTA** Boy Oh Boy / *Mad Decent (Mad Decent)*
- 13 4 **JASMINE THOMPSON** Ain't Nobody / *Nowever (Absolute Arvato)*
- 14 0 **JONATHAN CORDINER** I'll See Your Face One Day / *Jonathan Cordiner (Tunecore)*
- 15 13 **THE 1975** Chocolate / *Dirty Hit (Ingrooves)*
- 16 10 **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / *Macklemore (ADA Arvato)*
- 17 16 **SAGE THE GEMINI FT IAMSU** Gas Pedal / *Black Money (Empire)*
- 18 20 **ADELE** Skyfall / *XL (PIAS Arvato)*
- 19 12 **YOU ME AT SIX** Lived A Lie / *BMG Rights (ROM)*
- 20 19 **ARCTIC MONKEYS** R U Mine / *Domino (PIAS Arvato)*



Passenger Indie Singles (2)



Andy Jordan Indie Singles Breakers (2)



Passenger Indie Albums (2)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Awolnation

- 1 1 **AWOLNATION** Sail / *Red Bull (Red Bull)*
- 2 0 **ANDY JORDAN** Whole Lot Of Water / *AMJ (AMJ)*
- 3 24 **DIPLO & GTA** Boy Oh Boy / *Mad Decent (Mad Decent)*
- 4 0 **JONATHAN CORDINER** I'll See Your Face One Day / *Jonathan Cordiner (Jonathan Cordiner)*
- 5 2 **SAGE THE GEMINI FT IAMSU** Gas Pedal / *Black Money (Black Money Music)*
- 6 0 **BENJAMIN CLEMENTINE** Cornerstone / *Behind (Behind)*
- 7 7 **VANCE JOY** Riptide / *Infectious (Infectious Music)*
- 8 0 **BUTLER/VALENTINE/WESTLAKE** The Socks Song / *Maker Studios (Maker Studios)*
- 9 4 **DJ JASON MEDALLION** Talk Dirty To Me / *DJ Jason Medallion (DJ Jason Medallion)*
- 10 13 **DG HITS 2013** Look Right Through / *DG Hits (DG Hits Music)*
- 11 0 **ANDY JORDAN** We Don't Care / *AMJ (AMJ)*
- 12 5 **CHAIN GANG OF 1974** Sleepwalking / *Rockstar Games (Rockstar Games)*
- 13 3 **MIKE MAGO** The Show / *MoS (Ministry Of Sound Group)*
- 14 26 **MARTIN GARRIX** Animals / *Parlophone (Warner Music)*
- 15 0 **MAKJ/HARDWELL** Countdown / *Revealed (Revealed Recordings)*
- 16 12 **NEW MUSIC MASTERS** I Don't Care I Love It / *New Music Masters (New Music Masters)*
- 17 11 **CINEMATIC ORCHESTRA** To Build A Home / *Ninja Tune (Ninja Tune)*
- 18 19 **EMMA STEVENS** Riptide / *Rising Tide (Rising Tide Music)*
- 19 18 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*
- 20 49 **HARDWELL/DYRO/BRIGHT LIGHTS** Never Say Goodbye / *Cloud 9 (Cloud 9)*



Jonathan Wilson Indie Albums Breakers (2)



Linda Thompson Indie Albums Breakers (3)



Agnes Obel Indie Albums Breakers (4)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **ARCTIC MONKEYS** AM / *Domino (PIAS Arvato)*
- 2 2 **PASSENGER** All The Little Lights / *Netwerk (Essential/Proper)*
- 3 3 **LONDON GRAMMAR** If You Wait / *Metal & Dust (Sony DADC UK)*
- 4 0 **POLICA** Shulamith / *Memphis Industries (PIAS Arvato)*
- 5 6 **KATIE MELUA** Ketevar / *Dramatico (ADA Arvato)*
- 6 7 **MACKLEMORE & RYAN LEWIS** The Heist / *Macklemore (ADA Arvato)*
- 7 9 **GOLDFRAPP** Tales Of Us / *Mute (PIAS Arvato)*
- 8 10 **JOHNNY CASH** The Rebel / *Music Digital (Delta/Sony DADC)*
- 9 0 **STEVEN WILSON** Drive Home / *K Scope (Proper)*
- 10 4 **GARY NUMAN** Splinter (Songs From A Broken Mind) / *Mortal/Cooking Vinyl (Essential/Proper)*
- 11 0 **DEF LEPPARD** Viva Hysteria - Live At The Joint / *Frontiers (Plastic Head)*
- 12 5 **GIGGS** When Will It Stop / *SN1 (PIAS Arvato)*
- 13 12 **ADELE** 21 / *XL (PIAS Arvato)*
- 14 14 **STEREOPHONICS** Graffiti On The Train / *Stylus (ADA Arvato)*
- 15 25 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS Arvato)*
- 16 11 **PREFAB SPROUT** Crimson/Red / *Icebreaker (Arvato)*
- 17 15 **CARO EMERALD** The Shocking Miss Emerald / *Dramatico/Grand Mono (ADA Arvato)*
- 18 0 **CHAS & DAVE** 100 Hits - Legends / *100 Hits (Sony DADC UK)*
- 19 0 **MONSTER MAGNET** Last Patrol / *Napalm (Essential/Proper)*
- 20 16 **ANNA CALVI** One Breath / *Domino (PIAS Arvato)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 0 **HOT SINCE 82** Little Black Book / *Moda Black (Moda Black)*
- 2 1 **JONATHAN WILSON** Fanfare / *Bella Union (PIAS)*
- 3 2 **LINDA THOMPSON** Won't Be Long Now / *Topic (Topic)*
- 4 5 **AGNES OBEL** Aventine / *Play It Again Sam (PIAS)*
- 5 7 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- 6 3 **EMMA STEVENS** Enchanted / *Rising Tide (Rising Tide Music)*
- 7 0 **OMAR SOULEYMAN** Wenu Wenu / *Ribbon (Domino Recordings)*
- 8 0 **RAE & CHRISTIAN** Mercury Rising / *Late Night Tales (Late Night Tales)*
- 9 0 **NORTH MISSISSIPPI ALL STARS** World Boogie Is Coming / *Songs Of The South (Thirty Tigers)*
- 10 6 **DARKSIDE** Psychic / *Matador (XL Beggars)*
- 11 77 **RED FANG** Whales And Leeches / *Relapse (Relapse)*
- 12 9 **DANIEL AVERY** Drone Logic / *Because (Because Music)*
- 13 0 **WAVE PICTURES** City Forgiveness / *Moshi Moshi (PIAS)*
- 14 19 **FULL ENGLISH** The Full English / *Topic (Topic)*
- 15 0 **IHSAHN** Das Seelenbrechen / *Candlelight (Tanglade)*
- 16 10 **NIC JONES** Penguin Eggs / *Topic (Topic)*
- 17 0 **GENTLEMAN'S DUB CLUB** Fourtyfour / *Ranking (Ranking)*
- 18 0 **BEST COAST** Fade Away / *Bratry BC (Bratry BC)*
- 19 0 **POLLY SCATTERGOOD** Arrows / *Mute (tbc)*
- 20 26 **JON HOPKINS** Immunity / *Domino (Domino Recordings)*

CHARTS iTUNESSINGLES WEEK 43

BELGIUM	
POS	ARTIST/ ALBUM
21/10/2013 - 27/10/2013	
1	DVBBS, BORGEOUS Tsunami
2	JASON DERULO Talk Dirty (feat. 2 Chainz)
3	BIRDY Wings
4	HOOVERPHONIC Amalfi
5	AVICII Wake Me Up
6	MARTIN GARRIX Animals
7	KATY PERRY Roar
8	MILEY CYRUS Wrecking Ball
9	DIMARO, AHZEE Drums (Original Extended Mix)
10	LORDE Royals

DENMARK	
POS	ARTIST/ ALBUM
21/10/2013 - 27/10/2013	
1	JUSTIN BIEBER Hold Tight
2	RASMUS SEEBACH Olivia
3	LIGA Den Første Gang
4	AVICII Hey Brother
5	TYGA, JUSTIN BIEBER Wait For a Minute
6	LORDE Royals
7	ONEREPUBLIC Counting Stars
8	SHAKA LOVELESS Dengang Du Græd
9	NIK & JAY Forstadsdrømme
10	JASON DERULO Talk Dirty (feat. 2 Chainz)

FRANCE	
POS	ARTIST/ ALBUM
21/10/2013 - 27/10/2013	
1	AVICII Wake Me Up
2	BAKERMAT Vandaag
3	VITAA Game Over (feat. Maitre Gims)
4	STROMAE Formidable
5	KATY PERRY Roar
6	DVBBS, BORGEOUS Tsunami
7	JASON DERULO Talk Dirty (feat. 2 Chainz)
8	NAUGHTY BOY La La La (feat. Sam Smith)
9	MARTIN GARRIX Animals
10	STROMAE Papaoutai

GERMANY	
POS	ARTIST/ ALBUM
18/10/2013 - 24/10/2013	
1	AVICII Hey Brother
2	WOODKID Run Boy Run
3	MILKY CHANCE Stolen Dance
4	KLINGANDE Jubel
5	MILEY CYRUS Wrecking Ball
6	JAMES BLUNT Bonfire Heart
7	BASTILLE Things We Lost in the Fire
8	LORDE Royals
9	JASON DERULO Talk Dirty (feat. 2 Chainz)
10	OLLY MURSE Dear Darlin'

ITALY	
POS	ARTIST/ ALBUM
17/10/2013 - 23/10/2013	
1	VASCO ROSSI Cambia-Menti
2	ELLIE GOULDING Burn
3	AVICII Wake Me Up
4	ELISA L'anima vola
5	MILEY CYRUS Wrecking Ball
6	LORDE Royals
7	JAMES BLUNT Bonfire Heart
8	KATY PERRY Roar
9	JOHN NEWMAN Love Me Again
10	LIGABUE Il sale della terra



NETHERLANDS	
POS	ARTIST/ ALBUM
18/10/2013 - 24/10/2013	
1	DVBBS, BORGEOUS Tsunami
2	PHARRELL WILLIAMS Happy
3	MARCO BORSATO Muziek (feat. Bag2Bank & Ali B)
4	NIELS GEUSEBROEK Take Your Time Girl (Live At Ruud De Wild/538)
5	AVICII Wake Me Up
6	AVICII Hey Brother
7	LORDE Royals
8	HET GOEDE DOEL Sinterklaas Wie Kent Hem Niet?
9	JUSTIN BIEBER Hold Tight
10	KATY PERRY Roar

SPAIN	
POS	ARTIST/ ALBUM
21/10/2013 - 27/10/2013	
1	POR ELLAS Color Esperanza
2	AVICII Wake Me Up
3	KATY PERRY Roar
4	LEIVA Afuera en la Ciudad
5	MANZANITA No Me lo Creo
6	JOHN NEWMAN Love Me Again
7	MALÚ A Prueba de Ti
8	LADY GAGA Do What U Want (feat. R. Kelly)
9	ROBIN THICKE Blurred Lines (feat. T.I. & Pharrell)
10	ONEREPUBLIC Counting Stars

SWEDEN	
POS	ARTIST/ ALBUM
16/10/2013 - 22/10/2013	
1	JUSTIN BIEBER Hold Tight
2	AVICII Hey Brother
3	TYGA, JUSTIN BIEBER Wait For a Minute
4	YLVIS The Fox (What Does the Fox Say?)
5	ELLIE GOULDING Burn
6	AVICII Wake Me Up
7	MILEY CYRUS Wrecking Ball
8	LALEH Colors
9	KATY PERRY Roar
10	CAPITAL CITIES Safe and Sound

SWITZERLAND	
POS	ARTIST/ ALBUM
18/10/2013 - 24/10/2013	
1	JAMES BLUNT Bonfire Heart
2	AVICII Hey Brother
3	KATY PERRY Roar
4	KLINGANDE Jubel
5	AVICII Wake Me Up
6	MARTIN GARRIX Animals
7	STROMAE Papaoutai
8	JASON DERULO Talk Dirty (feat. 2 Chainz)
9	LORDE Royals
10	MILEY CYRUS Wrecking Ball

UNITED KINGDOM	
POS	ARTIST/ ALBUM
20/10/2013 - 26/10/2013	
1	LORDE Royals
2	JAMES ARTHUR You're Nobody 'Til Somebody Loves You
3	ONEREPUBLIC Counting Stars
4	SHOWTEK Booyah (feat. We Are Loud! & Sonny Wilson)
5	KATY PERRY Roar
6	MILEY CYRUS Wrecking Ball
7	JAMES BLUNT Bonfire Heart
8	UNION J Beautiful Life
9	WILKINSON Afterglow
10	DRAKE Hold On, We're Going Home (feat. Majid Jordan)

CHARTS iTUNES ALBUMS WEEK 43



BELGIUM	
POS	ARTIST/ ALBUM
21/10/2013 - 27/10/2013	
1	STROMAE Racine Carrée
2	VARIOUS ARTISTS MNM Big Hits 2013.3
3	KATY PERRY PRISM
4	JAMES BLUNT Moon Landing
5	AGNES OBEL Aventine
6	PEARL JAM Lightning Bolt
7	ONE DIRECTION Midnight Memories
8	BIRDY Fire Within
9	VARIOUS ARTISTS Cambia-Menti
10	VARIOUS ARTISTS Cambia-Menti

DENMARK	
POS	ARTIST/ ALBUM
21/10/2013 - 27/10/2013	
1	ONE DIRECTION Midnight Memories
2	RASMUS SEEBACH Ingen Kan Love Dig I Morgen
3	THOMAS HELMIG KH Helmig
4	MICHAEL FALCH Sommeren Kom Ny Tilbage
5	MØ Bikini Daze - EP
6	KATY PERRY PRISM
7	AGNES OBEL Aventine
8	BURHAN G Din For Evigt
9	VARIOUS ARTISTS Hits For Kids 30
10	VARIOUS ARTISTS Never Forget the 90's, Pt. 1

FRANCE	
POS	ARTIST/ ALBUM
21/10/2013 - 27/10/2013	
1	STROMAE Racine Carrée
2	KAARIS Or Noir
3	KATY PERRY PRISM
4	FOREVER GENTLEMEN Forever Gentlemen
5	JAMES BLUNT Moon Landing
6	YODELICE Square Eyes
7	NATALIE DESSAY, MICHEL LEGRAND Racine Carrée
8	VARIOUS ARTISTS Le son dancefloor 2014
9	AVICII TRUE
10	ASAF AVIDAN Different Pulses

GERMANY	
POS	ARTIST/ ALBUM
18/10/2013 - 24/10/2013	
1	SUNRISE AVENUE Unholy Ground (Special Deluxe Version)
2	KATY PERRY PRISM
3	JAMES BLUNT Moon Landing
4	PRINCE KAY ONE Rich Kidz (Deluxe Edition)
5	HELENE FISCHER Farbenspiel
6	AVICII TRUE
7	VARIOUS ARTISTS egoFM, Vol. 2
8	MILKY CHANCE Sadnecessary
9	VARIOUS ARTISTS Formel Eins - Best Of (60 Nr. 1 Hits)
10	VARIOUS ARTISTS Kontor Top of the Clubs 2013.04

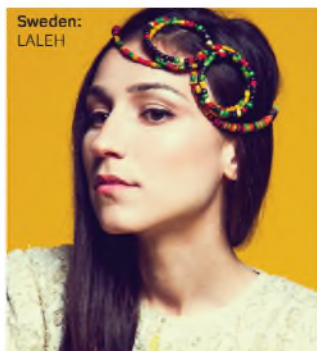
ITALY	
POS	ARTIST/ ALBUM
17/10/2013 - 23/10/2013	
1	ELISA L'anima vola
2	PEARL JAM Lightning Bolt
3	EMIS KILLA Mercurio (Deluxe Edition)
4	LAURA PAUSINI 20 the Greatest Hits
5	CLAUDIO BAGLIONI ConVoi
6	KATY PERRY PRISM
7	ONE DIRECTION Midnight Memories
8	JAMES BLUNT Moon Landing
9	JAKE LA FURIA Musica commerciale
10	EMMA Schiena



Netherlands; PEARL JAM



Spain; GLORIA ESTEFAN



Sweden; LALEH



Switzerland; JAMES BLUNT

NETHERLANDS	
POS	ARTIST/ ALBUM
18/10/2013 - 24/10/2013	
1	PEARL JAM Lightning Bolt
2	KATY PERRY PRISM
3	VARIOUS ARTISTS 538 Hitzone 67
4	HARDWELL Hardwell Presents Revealed, Vol. 4
5	JAMES BLUNT Moon Landing
6	ONE DIRECTION Midnight Memories
7	ALOE BLACC Wake Me Up - EP
8	ANOUK Sad Singalong Songs
9	JANINE JANSEN Bach Concertos
10	JOHN MAYER Paradise Valley

SPAIN	
POS	ARTIST/ ALBUM
21/10/2013 - 27/10/2013	
1	GLORIA ESTEFAN The Standards (Deluxe Edition)
2	MALÚ Sí
3	MALÚ Dual
4	MELENDI Lágrimas Desordenadas
5	PABLO ALBORÁN Tanto (Edición Especial)
6	MARC ANTHONY 3
7	CHAMBAO 10 Años Around the World
8	KATY PERRY PRISM (Deluxe)
9	ALEJANDRO SANZ Colección Definitiva
10	INDIA MARTÍNEZ Otras Verdades

SWEDEN	
POS	ARTIST/ ALBUM
16/10/2013 - 22/10/2013	
1	LALEH Colors
2	ONE DIRECTION Midnight Memories
3	VERONICA MAGGIO Handen i fickan fast jag bryr mig
4	AVICII True
5	PAUL MCCARTNEY NEW
6	PEARL JAM Lightning Bolt
7	LARS WINNERBÄCK Hosianna
8	KATY PERRY PRISM
9	VARIOUS ARTISTS Absolute Running
10	SONJA ALDÉN I Andlighetens Rum

SWITZERLAND	
POS	ARTIST/ ALBUM
18/10/2013 - 24/10/2013	
1	JAMES BLUNT Moon Landing
2	KATY PERRY PRISM
3	SUNRISE AVENUE Unholy Ground (Special Deluxe Version)
4	STROMAE Racine Carrée
5	BLIGG Service Publigg
6	HELENE FISCHER Farbenspiel
7	AVICII TRUE
8	PEARL JAM Lightning Bolt
9	SEVEN The Art Is King
10	THE BOSSHOSS Flames of Fame

UNITED KINGDOM	
POS	ARTIST/ ALBUM
20/10/2013 - 26/10/2013	
1	KATY PERRY PRISM
2	JAMES BLUNT Moon Landing
3	ARCTIC MONKEYS AM
4	LONDON GRAMMAR If You Wait
5	JOHN NEWMAN Tribute
6	PASSENGER All the Little Lights
7	VARIOUS ARTISTS Annie Mac Presents 2013
8	VARIOUS ARTISTS Now That's What I Call Music! 85
9	ONE DIRECTION Midnight Memories
10	DRAKE AM

CHARTS ANALYSIS WEEK 43



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

- ONE DIRECTION *Story Of My Life* Syco
- FATBOY SLIM/RIVASTARR/BEARDYMAN *Eat Sleep Rave Repeat* Skint
- THE WANTED *Show Me Love (America)* Global Talent
- FOXES *Youth Sign Of The Times*
- TINIE TEMPAH FEAT. JOHN MARTIN *Children Of The Sun* Parlophone
- JUSTIN BIEBER *Recovery* Def Jam
- MAD *Toyboy* Geoma
- LOU REED *Perfect Day* Columbia
- LOU REED *Walk On The Wild Side* Columbia
- SEAL *Kiss From A Rose* Warner Bros
- BEYONCE *Listen* Columbia
- AVRIL LAVIGNE *Rock N Roll* Epic
- SARAH MCLACHLAN *Angel* Arista
- SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN *Don't You Worry Child* Virgin
- ADELE *Skyfall* XL
- THE 1975 *Girls Dirty* Hit/Polydor
- DISCLOSURE FEAT. LONDON GRAMMAR *Help Me Lose My Mind* PMR

UK ARTIST ALBUMS CHART

- ARCADE FIRE *Reflektor* Sonovox
- UNION J *Union J* RCA
- LORDE *Pure Heroine* Virgin
- MATT CARDLE *Porcelain* Matt Cardle
- LINKIN PARK *Recharged* Warner Bros
- CHAS & DAVE *That's What Happens* Warner Bros
- BOY GEORGE *This Is What I Do* Very Me
- LOU REED *Transformer* RCA
- WILKINSON *Lazers Not Included* Ram/Virgin
- PAUL POTTS *The Greatest Hits* Syco
- FUTURE OF THE LEFT *How To Stop Your Brain In An Accident* Prescriptions
- DAVID ESSEX *Reflections* Right Track
- LAURA MVULA *Sing To The Moon* RCA
- STEELEYE SPAN *Wintersmith* Park Polydor
- JETHRO TULL *Benefit* Chrysalis
- TAYLOR SWIFT *Red* Mercury
- FOALS *Holy Fire* Warner Bros
- ARCTIC MONKEYS *Whatever People Say I Am That's What I'm Not* Domino
- ADELE *21* XL

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

Without a Top 10 hit since 2001, **Fatboy Slim** will certainly break that drought and could even have a No.1 single this weekend, with Riva Starr and Beardyman collaboration *Eat Sleep Rave Repeat* - but it's more likely that **One Direction** will score their fourth No.1 with *Story Of My Life*. Ranking No.1 on the first of the week's midweek sales flashes, it has a lead over Fatboy Slim - currently No.2 - of a little over 11%.

After its grand tour of the world's charts Lorde's debut single *Royals* was finally released in the UK last week, and duly debuted at No.1 on Sunday on sales of 82,551 copies.

It did so just in time for Lorde's 17th birthday, which occurs next Thursday (November 7). She thus becomes the fourth youngest female solo artist ever to have a UK No.1, behind Helen Shapiro (14), Billie (15) and Tiffany (16). The singer's



debut album, *Pure Heroine* was released on Monday (October 28), and is set to enter the Top 10 this weekend.

The weeks of pent-up demand for Lorde's single were enough to put paid to reigning X Factor champion **James Arthur**'s chances of securing his second No.1. The 25 year old from Yorkshire sold 489,560

copies of his coronation single *Impossible to Debut* atop the chart last December. Follow-up *You're Nobody 'Til Somebody Loves You* - which Arthur co-wrote - sold a more modest 64,501 copies last week to secure second place.

A former club chart No.1, *Booyah* is a bona fide sales hit for Dutch act **Showtek** feat. **We Are**

Loud & Sonny Wilson, debuting at No.5 (44,456 sales).

Union J - who finished fourth in X Factor last year - debuted at No.8 (32,842 sales) with their second single, *Beautiful Life*, fourth months after debut *Carry You* reached No.6.

After returning to No.1 the prior week, **OneRepublic's** *Counting Stars* retreats to No.3 (55,005 sales). Other singles in the Top 10 not mentioned elsewhere: **Miley Cyrus'** *Wrecking Ball* (2-6, 40,603 sales), **Wilkinson's** *Afterglow* (8-9, 25,256 sales) and **Drake's** *Hold On We're Going Home* (12-10, 21,903 sales).

For the third week in a row, **Justin Bieber** and **Eminem** charted new singles on Sunday - and, for the third time, it was **Eminem** who comes out on top. **Bieber's** latest, *Hold Tight*, is new at No.28 (13,357 sales) and **Eminem** debuts at No.22 (16,212 sales) with *Survival*.

Overall singles sales were up 5.70% week-on-week at 3,012,293 - 9.79% below same week 2012 sales of 3,339,049.

ALBUMS

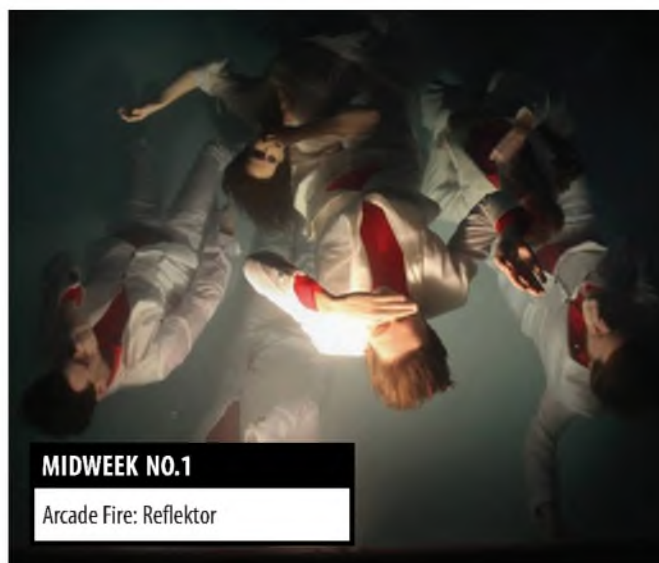
BY ALAN JONES

Surging ahead of boy band **Union J's** eponymous debut album on early sales flashes, *Reflektor* is on schedule to become Canadian band **Arcade Fire's** second straight No.1 album this weekend.

29 last Friday (25th), **Katy Perry** got her second consecutive No.1 album, with *Prism* debuting in pole position on sales of 53,827 copies. Her third album, it arrived a little over three years after her second, *Teenage Dream*, which also opened at No.1 on slightly higher sales of 54,176 copies, and five years after debut album *One Of The Boys* opened and peaked at No.11 on sales of 18,796.

With the regular and *Complete Confection* versions of *Teenage Dream* spinning-off eight hits - seven of them Top 10 - that album has sold 1,171,340 copies to date, while *One Of The Boys* has sold 674,588 copies. *Teenage Dreams* bolted 125-36 (2,836 sales) on Sunday.

Roar - the only single yet lifted from *Prism* - became **Perry's** fourth UK No.1 single seven weeks ago, and rallied 6-4 on Sunday, selling a further 50,464 copies to raise its career



tally to 595,941.

Bonfire Heart - the first single from **James Blunt's** fourth album, *Moon Landing* - has turned out to be his highest charting single for more than six years (reaching No.4 last week but now slipping to No.7 with 34,266 sales) and has generated interest in the album itself, which responds by debuting at No.2 (41,843 sales). Released nine years ago last week, **Blunt's** debut album *Back To Bedlam* sold just 482 copies on its first week and took 22 weeks to dent the Top 200, but thanks largely to the No.1 single *You're*

Beautiful, it eventually racked up 10 weeks at No.1, with a peak weekly sale of 122,827 and has gone on to sell 3,278,190 copies becoming the third biggest album of the 21st century, trailing only **Adele's** *21* (4,665,822 sales) and **Amy Winehouse's** *Back To Black* (3,513,084 sales).

Andrea Begley's introductory album, *The Message*, debuted at No.7 (9,482 sales) a mere four months after she won Season 2 of *The Voice* - helped, no doubt, by the 27 year old Irish singer's performance of *Dancing In The Dark* on the *Strictly Come*

Dancing results show on BBC1.

Italian **Andrea Bocelli** is the current king of classical crossover and, remarkably, has placed 18 albums on the UK Top 40 since his 1997 chart debut, *Romanza*. Nine of those albums have made the Top 10, three of them in the last year, most recently the live CD/DVD set *Love In Portofino*, which debuted at No.5 (10,065 sales) on Sunday.

After debuting last week at No.1, **John Newman's** *Tribute* dipped to No.3 (15,551 sales).

It was a week of renewed chart activity for expanded editions of recent albums - **Passenger's** *All The Little Lights* jumps 9-6 (9,551 sales), **Lawson's** *Chapman Square* explodes 171-13 (6,977 sales) and **The Lumineers'** self-titled set sprints 136-90 (1,143 sales). With previous cumulative sales of 297,802, 124,708 and 320,784, respectively, and peak chart positions of three, four and eight, all got the double disc treatment.

Now That's What I Call Music! 85 returned to the top of the compilation chart on sales of 11,777 copies.

Album sales were up 1.77% week-on-week at 1,371,433 - 14.87% below same week 2012 sales of 1,610,909.

CHARTS CLUB WEEK 43

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	4	MARTIN GARRIX Animals / Positiva
2	10	12	STORM QUEEN Look Right Through / Defected/MoS
3	13	3	WILKINSON Afterglow / Ram/Virgin
4	5	7	MONSIEUR ADI FEAT. A**M**E What's Going On / Relentless/Sony/Karma Artists
5	24	2	KAMALIYA Love Me Like / AATW
6	31	2	JAMES ARTHUR You're Nobody 'Til Somebody Loves You / Syco
7	8	3	EMPIRE OF THE SUN Dna / Virgin
8	14	2	DUNCAN MORLEY If Time Runs Out / Perpetual Motions/Global Groove
9	11	5	THE RELOUD FEAT. CRYSTAL WATERS Say Yeah / Circle Rainbow
10	28	5	DELERIUM FEAT. STEF LANG Chrysalis Heart / Netwerk
11	15	5	WOOKIE FEAT. ELIZA DOOLITTLE The Hype / Manchu/Strictly Rhythm
12	19	6	VENSUN FEAT. DAVID VENETTA & SYLVIA TOSUN Love Is Love / Sea To Sun
13	1	7	SHOWTEK FEAT. WE ARE LOUD & SONNY WILSON Booyah / Spinnin'/Polydor
14	16	5	JACK & JOY VS. MENINI & VIANI... #Aahm (All About House Music) / Adaptor
15	3	5	FATBOY SLIM & RIVA STARR Eat Sleep Rave Repeat / Skint
16	2	4	BEN PEARCE What I Might Do / Mta/Mercury
17	17	3	MDNGHT Into The Night / MUK
18	25	2	2 UNLIMITED Get Ready / Byte
19	29	4	ARE YOU READY? Are You Ready? / White Label
20	30	3	TIGA VS. AUDION Let's Go Dancing / Turbo
21	0	1	BEBE BLACK I'll Wait / Deconstruction/Columbia
22	40	2	SEAMUS HAJI VS. JUNKDNA & OLIC After Midnight (Aurora Lights) / Big Love
23	33	3	TRITONAL Metamorphosis II / Enhanced
24	0	1	DIRTY SNEEKERZ UK FEAT. SWEETIE IRIE The Sound / Mission
25	0	1	CALVIN HARRIS & ALESSO FEAT. HURTS Under Control / Columbia
26	0	1	KEN DOH Nagasaki Ep (I Need A Lover Tonight) / White Label
27	35	2	E'VOKE All I Want / Pinball
28	38	2	KOVE Searching / MTA/Mercury
29	37	2	NICK SKITZ FEAT. AMBA SHEPHERD Get Your Gun / Central Station
30	0	1	GHOST BEACH Miracle / Netwerk
31	0	1	KADY Z One Million Pieces / Downboy/Franknitch
32	39	2	DUCK SAUCE Radio Stereo / 3 Beat
33	21	7	JOHN NEWMAN Cheating / Island
34	0	1	SANDER VAN DOORN Neon / MoS
35	0	1	KATY B 5Am / Rinse/Columbia
36	34	3	ROBIN THICKE FEAT. KENDRICK LAMAR Give It 2 U / Interscope
37	0	1	BREACH FEAT. ANDREYA TRIANA Everything You Never Had (We Had It All) / Atlantic
38	0	1	NINETOES FINDER / King Klong/Columbia
39	0	1	BASTO VS. KEANE Bend And Break / Island
40	0	1	CAZWELL & LUCIANA Guess What / Peacebisquit

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	3	KATY PERRY Roar / Virgin
2	20	2	JAMES ARTHUR You're Nobody 'Til Somebody Loves You / Syco
3	12	2	LITTLE MIX Move / Syco
4	7	3	CONOR MAYNARD R U Crazy / Parlophone
5	28	2	DUNCAN MORLEY If Time Runs Out / Perpetual Motions/Global Groove
6	11	3	MARTIN GARRIX Animals / Positiva
7	1	4	BRITNEY SPEARS Work B**Ch! / Sony
8	18	2	DALEY Broken / Polydor
9	23	2	THE WANTED Show Me Love (America) / Island
10	19	3	MONSIEUR ADI FEAT. A**M**E What's Going On / Relentless/Sony/Karma Artists
11	17	4	SEAMUS HAJI VS. JUNKDNA & OLIC After Midnight (Aurora Lights) / Big Love
12	0	1	GTF Wanna Be With You / Shepherd One
13	10	5	ROBIN THICKE FEAT. KENDRICK LAMAR Give It 2 U / Interscope
14	0	1	TINIE TEMPAH FEAT. JOHN MARTIN Children Of The Sun / Parlophone
15	21	3	WOOKIE FEAT. ELIZA DOOLITTLE The Hype / Manchu/Strictly Rhythm
16	25	2	JLS Billion Lights / RCA
17	9	4	FATBOY SLIM & RIVA STARR Eat Sleep Rave Repeat / Skint
18	29	2	DUCK SAUCE Radio Stereo / 3 Beat
19	0	1	TW Glow In The Dark / White Label
20	0	1	CONSUELO COSTIN Here We Go / C&R Prod.
21	2	3	LUMINITES Do Something / Epic
22	3	4	SHOWTEK FEAT. WE ARE LOUD & SONNY WILSON Booyah / Spinnin'/Polydor
23	0	1	2 UNLIMITED Get Ready / Byte
24	0	1	JUSTIN TIMBERLAKE TKO / RCA
25	5	4	EMPIRE OF THE SUN Dna / Virgin
26	0	1	DISCOBITCH C'est Beau La Bourgeoisie / 3 Beat
27	0	1	KAMALIYA Love Me Like / AATW
28	15	5	ICONA POP All Night / Atlantic
29	0	1	SID BATHAM All Lies / Bite/AEI
30	0	1	DIRTY SNEEKERZ UK FEAT. SWEETIE IRIE The Sound / Mission

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: EMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Kahua (Middlesbrough) Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic.



UPFRONT



COMMERCIAL POP



URBAN

Garrix tops Upfront Club chart

ANALYSIS

BY ALAN JONES

Dutch dance's hot streak continues, with Martin Garrix - a much-vaunted 17 year old DJ signed to Spinnin' in The Netherlands but on Positiva in the UK - racing to the top of the Upfront club chart with debut release Animal. He dethrones fellow Spinnin' signing Showtek feat. We Are Loud & Sonny Wilson, whose Booyah has now crossed over into the Top 10 of the sales chart. Although clearly a major hit in waiting, Animal struggled to

shake off the attentions of Storm Queen, whose Look Right Through topped the chart last month, and now rebounds 10-2 after being serviced in new mixes from Danny Howard, Lil Silva and Route 94. The margin between the two songs is less than 1%, and Storm Queen actually tops more individual DJ chart returns despite finishing second overall.

Katy Perry scored eight straight Commercial Pop No.1's from last album Teenage Dream, in its original and Complete Confection variants, and now tops the chart with Roar, the first

single from new album Prism. Roar took its time getting established on the club scene but was latterly serviced in mixes by Scott Mills, Steven Redant, Treasure Fingers and Jump Smokers, and has a fairly comfortable victory atop the chart, where it finishes nearly 10% ahead of James Arthur's You're Nobody 'Til Somebody Loves You.

Nelly's Get Like Me (feat. Nicki Minaj & Pharrell) is knocked off the top of the Urban club chart for the second time. Its conqueror on this occasion is Badd by Stylo G feat. Sister Nancy.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	5	STYLO G FEAT. SISTER NANCY Badd / 3 Beat
2	6	3	JUSTIN TIMBERLAKE TKO / RCA
3	1	8	NELLY FEAT. NICKI MINAJ & PHARRELL Get Like Me / Island
4	3	8	ROBIN THICKE FEAT. KENDRICK LAMAR Give It 2 U / Interscope
5	7	4	MATRIX & FUTUREBOUND FEAT. MAX MARSHALL Control / 3 Beat/Metra/Viper
6	10	4	TINIE TEMPAH FEAT. JOHN MARTIN Children Of The Sun / Parlophone
7	8	3	LITTLE MIX Move / Syco
8	18	2	SEAN PAUL Turn It Up / Atlantic
9	5	6	IGGY AZALEA FEAT. T.I. Change Your Life / Virgin/EMI
10	20	2	TS7 Reach / 3 Beat
11	9	3	KID INK FEAT. CHRIS BROWN Show Me / RCA
12	11	4	JASON DERULO FEAT 2 CHAINZ Talk Dirty / Warner Bros.
13	2	6	RIHANNA What Now / Virgin/EMI
14	22	2	NAUGHTY BOY FEAT. WIZ KHALIFA & ELLA EYRE Think About It / Virgin/EMI
15	23	5	AMPLIFY DOT Outlaw / Virgin/EMI
16	16	5	GYPTIAN FEAT. ANGELA HUNTE Vixen / VP/Greensleeves
17	0	1	KAMALIYA Love Me Like / AATW
18	13	7	CHARLIE BROWN Bones / AATW
19	15	12	WOOKIE FEAT. ELIZA DOOLITTLE The Hype / Manchu/Strictly Rhythm
20	0	1	JODY WATLEY Nightlife / Avid
21	0	1	SHOW N PROVE My People / AATW
22	0	2	LULU JAMES Sweetest Thing / RCA
23	17	6	SKILF Shuffle / Sair
24	0	1	RICK ROSS FEAT. FUTURE No Games / Maybach Music/Def Jam
25	12	11	DRAKE FEAT. MAJID JORDAN Hold On We're Going Home / Cash Money/Republic
26	0	2	ALL ABOUT SHE Higher (Free) / Atlantic/Disturbing London
27	25	3	BLACK LION & THE WIZARD FEAT. KAT DAHLIA & NYANDA Mash It Up / Black Lion MG
28	19	14	FUSE ODG Azonto / 3 Beat
29	14	8	GHETTS FEAT KANO + MYKL Party Animal / Disrupt
30	27	11	EELKE KLEIJN FEAT. TRESOR Stand Up / 3 Beat

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DVBBS & BORGEIOUS Tsunami
2	CALVIN HARRIS & ALESSO FT HURTS Under Control
3	CHASE & STATUS FT JACOB BANKS Alive
4	NINETOES Finder
5	AFROJACK The Spark
6	SIGMA FT DOCTOR Rudeboy
7	FEHRPLAY Indigo
8	THOMAS GOLD Remember
9	DILLON FRANCIS FT T.E.E.D Without You
10	MAX LINEN Flashback
11	MAT 20 Lucid Dreams
12	MICKY SLIM & THE WIDEBOYS Welcome To My Disco
13	THE YOUNG PUNX Harlem Breakdown
14	JACOB PLANT Warehouse EP
15	MICHAEL WOODS The Pit
16	DEADMAUS Suckfest9001
17	YOUSEF & THE ANGEL Float Away
18	FLIGHT FACILITIES Clair De Lune
19	JASON HERD & STAFFORD BROTHERS FT ST.GERMAIN Wicked Child
20	JONAS RATHSMAN Feel What I Fell



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



INDUSTRY EVENTS DATES FOR YOUR DIARY

November⁴



MITS Awards,
Grosvenor House Hotel

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

20
Indie-Con 2013
Glaziers Hall,
London
musicindie.com/events

28
Radar
Under The Bridge,
London
musicweek.com/events

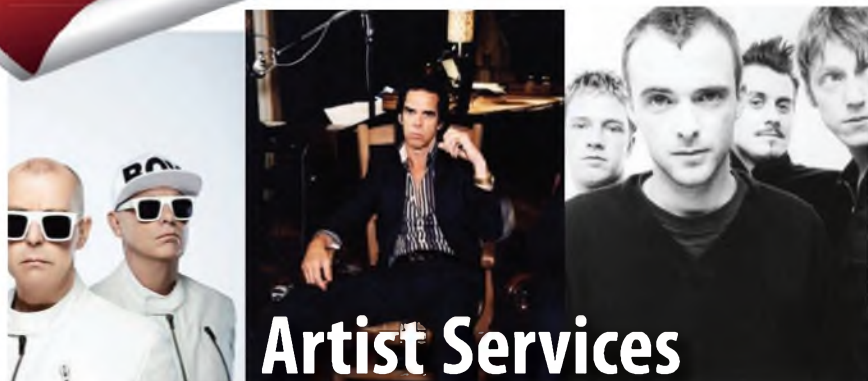
December

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



Artist Services

Why are so many artists going it alone, shunning big advances from a traditional label deal and holding onto their copyrights? Which partner companies can help them take this ultra-independent approach and be successful - and can these 'artist services' industry players really compete with multi-million pound campaigns around the globe? Music Week will find out in a special feature on November 22.

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



▶ **AVRIL LAVIGNE** Avril Lavigne 04.11



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

NOVEMBER 4

SINGLES

- **AMPLIFY DOT** Outlaw (Virgin/Emi)
- **ARTHUR BEATRICE** Grand Union Ep (Polydor)
- **BIG BEAT BRONSON** Nothing (Bad Boys)
- **CALLING ALL ASTRONAUTS** Red Flag Ep (Tbc)
- **COLDPLAY** Atlas (Republic/Island)
- **ENTER SHIKARI** Rat Race (Pias)
- **FALL OUT BOY** Young Volcanoes (Def Jam/Virgin)

● **FRIGHTENED RABBIT** The Woodpile (Atlantic)

- **PETER GABRIEL** Courage (Parlophone)
- **JAHMENE DOUGLAS** Forever Young (Rca)
- **LULU JAMES** Sweetest Thing (Rca)
- **KILLAFLOW** Broken Idol Ep (Wall Of Sound)
- **LET'S BUY HAPPINESS** Run (Let's Buy Happiness)

- **LITTLE MIX** Move (Syco)
- **DEMI LOVATO** Skyscraper (Hollywood/Polydor)
- **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 (Dramatico)
- **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)

● **TEGAN AND SARA** Goodbye, Goodbye (Warner Brothers)

● **TORI KELLY** Dear No One (Virgin/Emi)

ALBUMS

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

● **EMINEM** The Marshall Mathers Lp 2 (Interscope)

- **FRANK TURNER & JON SNODGRASS** Buddies (Xtra Mile)
- **ICONA POP** This Is...Icona Pop (Atlantic)
- **JOSH TAERK** Josh (Misty Creek)
- **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)
- **PAROV STELAR** The Art Of Sampling (Dramatico/Etage Noir)
- **ELVIS PRESLEY** The Nation's Favourite Elvis Songs (Sony)
- **SEPULTURA** The Mediator Between The Head And Hands Must Be The Heart (Nuclear Blast)
- **SHANE FILAN** You & Me (Capitol)
- **SKILLET** Rise (Warner Brothers)
- **SWEARIN'** Surfing Strange (Wichita)
- **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)
- **ALUNAGEORGE** Best Be Believing (Island/Tri Angle)
- **BIPOLAR SUNSHINE** Drowning Butterflies Ep (Polydor)
- **BRASSICA** Hayat Zor Ep (Civil Music)
- **CLASSIFIED FT OLLY MURS** Inner Ninja (Atlantic)
- **COMMON TONGUES** Beats (Dbm)
- **DRENGE** Nothing (Infectious/Mad Mark)
- **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)
- **LOLO** Year Round Summer Of Love (Island)
- **LUMINITES** Do Something (Sony)
- **BRUNO MARS** Gorilla (Elektra)
- **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)
- **TAYLOR SWIFT FT GARY LIGHTBODY** The Last Time (Mercury)
- **ROBBIE WILLIAMS** Go Gentle (Island)

- **DANIEL O'DONNELL** A Picture Of You (Dmg Tv)
- **CELINE DION** Loved Me Back To Life (Columbia)
- **ERASURE** Snow Globe (Mute)

ALBUMS

- **DANIEL O'DONNELL** A Picture Of You (Dmg Tv)
- **CELINE DION** Loved Me Back To Life (Columbia)
- **ERASURE** Snow Globe (Mute)

▶ **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▶ **TOY** Join The Dots 09.12

- **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*)
- **MAUSTRAP** We Are Friends (*Virgin Emi*)
- **NORTHCOTE** Northcote (*Xtra Mile*)
- **OKKERVIL RIVER** The Silver Gymnasium (*Ato Records*)
- **CLIFF RICHARD** The Fabulous Rock ?N? Roll Songbook (*Rhino*)
- **ROGER TAYLOR** Fun On Earth (*Virgin Emi*)
- **ARTHUR RUSSELL** World Of Echo (*Rough Trade*)

NOVEMBER 18

SINGLES

- **THE AVETT BROTHERS** Another Is Waiting (*Island*)
- **GARY BARLOW** Let Me Go (*Polydor*)
- **BLACK SABBATH** Loner (*Vertigo*)
- **BOYZONE** Love Will Save The Day (*Warner Brothers*)
- **BREACH FT ANDREYA TRIANA** Everything You Never Had (*Atlantic*)
- **DAWES** Most People (*Emi*)
- **JLS** Billion Lights (*Rca*)
- **ELTON JOHN** Voyeur (*Mercury*)
- **JACK JOHNSON** Shot Reverse Shot (*Brushfire/Island*)
- **LITTLE GREEN CARS** The John Wayne (*Island*)
- **MS MR** Fantasy (*Rca*)
- **PARADISE** Stars Shine Bright (*Dirty Bingo*)
- **SIA FT THE WEEKND & DIPOLO** Elastic Heart (*Island*)
- **TEXAS FT RICHARD HAWLEY** Dry Your Eyes (*Pias*)
- **JUSTIN TIMBERLAKE** Tko (*Rca*)
- **FOY VANCE** Closed Hand, Full Of Friends (*Glassnote*)

ALBUMS

- **BLOOD ORANGE** Cupid Deluxe (*Domino*)
- **JAKE BUGG** Shangri-La (*Emi*)
- **JLS** Goodbye - The Greatest Hits (*Rca*)
- **LINDI ORTEGA** Tin Star (*Last Gang*)
- **JOHNNY MATHIS** Sending You A Little Christmas (*Columbia*)
- **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*)
- **ALL ABOUT SHE** Higher (*Atlantic*)
- **ARIANA GRANDE FT BIG SEAN** Right There (*Island*)
- **BASTILLE** Of The Night (*Virgin Emi*)
- **BIFFY CLYRO** Sounds Like Balloons (*14th Floor*)
- **CHUCKIE** Skydive (*Atlantic*)
- **COLD CROWS DEAD** Ghost That Burned Your House Down (*Raygun*)
- **EMPIRE OF THE SUN** Dna Remixes (*Virgin Emi*)
- **AGNETHA FALTSKOG** The One Who Loves You Now (*Polydor*)
- **FINDLAY** Greasy Love (*Polydor*)
- **FRYARS** The Power (*675/Warner*)
- **GABRIELLE** Say Goodbye (*Island*)
- **CALVIN HARRIS** Under Control (*Columbia/Fly Eye*)
- **JOSH RECORD** Bones (*Virgin Emi*)
- **MCFLY** Love Is On The Radio (*Island*)
- **EMILIA MITIKU** Zou Bisou Bisou (*Warner Brothers*)
- **NINA** We Are The Wild Ones (*Aztec*)
- **PAPA I** Am The Lion King (*Island*)
- **PUSHA T FT CHRIS BROWN** Sweet Serenade (*Virgin Emi*)
- **RAINY MILO** Rats (*Virgin/Emi*)
- **RIHANNA** What Now (*Def Jam/Virgin*)
- **NADINE SHAH** Aching Bones (*Apollon*)
- **EDWARD SHARPE & THE MAGNETIC ZEROS** Life Is Hard (*Island*)
- **THE STRYPES** Can't Judge A Book (*Virgin Emi*)
- **TANIKA** Bad4u (*Tim & Danry/Virgin Emi*)
- **THAO AND THE GET DOWN STAY DOWN** Holy Roller Ep (*Domino*)
- **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*)
- **BILLY JOE + NORAH** Foreverly (*Reprise*)
- **BLACK SABBATH** Live - Gathered In Their Masses (*Vertigo*)
- **SUSAN BOYLE** Home For Christmas (*Syco*)
- **BOYZONE** Bz20 (*Rhino*)
- **CALL THE MIDWIFE** The Christmas Album (*Dmg Tv*)
- **DIDO** Greatest Hits (*Rca*)

- **FOSTER & ALLEN** Foster & Allen's Christmas Gift (*Dmg Tv*)
- **GABRIELLE** Now And Always - 20 Years Of Dreaming (*Island*)
- **ONE DIRECTION** Midnight Memories (*Syco*)
- **STORNOWAY** You Don't Know Anything (*41a*)
- **VANGELIS** Heaven And Hell/Albedo 0.39/Spiral/Beaubourg/Direct/Page Of Life (*Esoteric/Cherry Red*)
- **VARIOUS** The Ultimate Musicals Experience (*Union Square*)
- **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 (*Emi*)
- **CHARLI XCX** Superlove (*Asylum*)
- **CHVRCHES** Lies (*Virgin*)
- **CIRCA WAVES** Get Away/Good For Me (*Transgressive*)
- **J COLE** She Knows (*Rca*)
- **DEAP VALLY** Walk Of Shame (*Island*)
- **DIZZEE RASCAL** Love This Town (*Dirtee Stank/Island*)
- **GAZ COOMBES** Buffalo (*Hot Fruit*)
- **MAYER HAWTHORNE** The Stars Are Ours (*Island*)

▶ **RICHARD & ADAM** The Christmas Album 02.12

- **MAYER HAWTHORNE FT KENDRICK LAMARR** Crime (*Island*)
- **SKRILLEX** Try It Out (*Asylum*)
- **THAO AND THE GET DOWN STAY DOWN** Holy Roller (*Domino*)
- **TURIN BRAKES** Guess You Heard (*Cooking Vinyl*)

ALBUMS

- **KELLY CLARKSON** Wrapped In Red (*Rca*)
- **COLD CROWS DEAD** I Fear A New World (*Raygun*)
- **IL DIVO** A Musical Affair (*Syco*)
- **THE FAUNS** Lights (*Invada*)
- **REBECCA FERGUSON** Freedom (*Rca*)
- **MARY J BLIGE** A Mary Christmas (*Verve*)
- **THE POGUES** 30 Years (*Rhino*)
- **RICHARD & ADAM** The Christmas Album (*Sony Music Cg*)
- **BRITNEY SPEARS** Britney Jean (*Kemosabe Kids/Rca*)

DECEMBER 9

SINGLES

- **ALEX HEPBURN** Miss Misery (*Warner*)
- **BIG SEAN** You Don't Know (*Def Jam*)
- **DRAKE FT SAMPHA** Too Much (*Island*)
- **SELENA GOMEZ** Slow Down (*Hollywood/Polydor*)
- **JESSIE J** Thunder (*Island/Lava*)
- **NELLY FT TREY SONGZ** All Around The World (*Island*)
- **PLACEBO** Loud Like Love (*Virgin*)
- **SKATERS** Deadbolt (*Warner Brothers*)

- **YUCK** Lose My Breath (*Mercury*)

ALBUMS

- **BOSTON** Life, Love & Hope (*Frontiers*)
- **R.KELLY** Black Panties (*Rca*)
- **TOY** Join The Dots (*Heavenly*)
- **NEIL YOUNG** Live At The Cellar Door (*Reprise*)

DECEMBER 16

SINGLES

- **A3** Come With Me (*Wondertly*)
- **CHRISTINA AGUILERA** We Remain (*Island*)
- **CHASING GRACE** Free (*Island*)
- **CIARA** Overdose (*Epic*)
- **KEANE** Won't Be Broken (*Island*)
- **JOHN NEWMAN** Losing Sleep (*Island*)
- **AGNES OBEL** Dorian (*Play It Again Sam*)
- **RICK ROSS FT FUTURE** No Games (*Virgin Emi*)
- **SAY LOU LOU** Better In The Dark (*Columbia*)

ALBUMS

- **RICK ROSS** Mastermind (*Def Jam*)

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

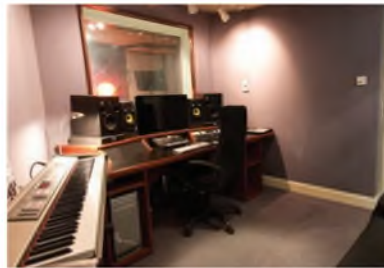
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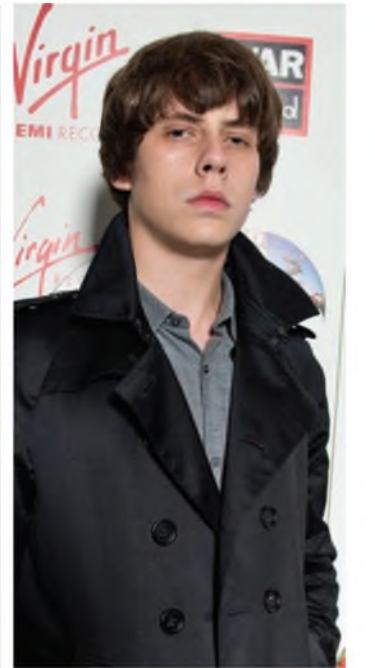
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell everyone else. Send your out-of-hours snaps and stories to runoffgroove@intentmedia.co.uk

WE'RE SO PRETTY, OH SO PRETTY

A whole host of Virgin Records execs and friends headed to the launch of The Virgin 40 Exhibition last Thursday to celebrate the iconic British label's 40th anniversary. Making its home on London's Southampton Row, the exhibition includes a range of photos, videos and memorabilia - commemorating the legendary artists that have made Virgin Records' history so rich. Dotted around this spread of smiling faces you'll find a fair few big-hitters on the business side, including president of Virgin/EMI Ted Cocker, Universal Music UK chairman and CEO David Joseph, War Child's Ben Knowles, folk-rock star Jake Bugg, Brit producer extraordinaire Naughty Boy, radio jocks Tim Westwood and Sara Cox and artist Neneh Cherry, who took on DJ duties with Jazzie B. Oh, and you'll also find plenty of pics of Virgin founder Richard Branson - who was happy to get a snap with just about everyone there.





ARCHIVE

MUSIC WEEK October 28, 2000

HEADLINE NEWS

Universal is preparing to make the most ambitious move online yet by a major in Europe with the launch of its stand-alone music network Voxstar next month. The initiative is said to be launching genre-based music sites alongside individual artist sites. Discussing the project, one source close to the company said: "We want to be seen as an independent company interested in working with artists, rather than affiliated to a record company and out to exploit artists."

ALSO

RCA and Virgin Records' marketing teams are putting the final touches to huge campaigns for Westlife's Coast To Coast and the Spice Girls' Forever albums as they prepare to go head to head when released on November 6. The BMG company is spending more than £1 million on the Westlife campaign, while Virgin is expected to budget a similar amount including around £400,000 for TV advertising.

SINGLES TOP 10 28.10.00

POS	ARTIST	SINGLE
1	STEPS	Stomp
2	BAHA MEN	Who Let The Dogs Out
3	U2	Beautiful Day
4	ROBBIE WILLIAMS	Kids
5	SAMANTHA MUMBA	Body II Body
6	DELERIUM FEAT. SARAH...	Silence
7	ALL SAINTS	Black Coffee
8	ARCHITECHS FEAT. NANA	Body Groove
9	FATBOY SLIM	Sunset (Bird Of Prey)
10	BLUR	Music Is My Radar

ALBUMS TOP 10 28.10.00

POS	ARTIST	SINGLE
1	ALL SAINTS	Saints & Sinners
2	LIMP BIZKIT	Chocolate Starfish And The Hot Dog
3	ROBBIE WILLIAMS	Sing When You're Winning
4	DANIEL O'DONNELL	Faith & Inspiration
5	DAVID GRAY	White Ladder
6	CLIFF RICHARD	The Whole Story - His Greatest Hits
7	MADONNA	Music
8	RUSSELL WATSON	The Voice
9	COLDPLAY	Parachutes
10	EMINEM	The Marshall Mathers LP

© Official Charts Company

NEW RELEASES RECOMMENDED 28.10.00



THE OFFSPRING Original Prankster

SPICE GIRLS Forever

Single Of The Week is Original Prankster by The Offspring. The "strong power-pop-hip-rock" tune from "Sony's most unruly Napster-loving artists" is sure to be a hit says *Music Week*. The "all-American yooof rawk'n'rollers" are "at the top of their game." Forever by the Spice Girls is Album Of The Week. "Not quite the leap into R&B that some had predicted," the "slick recording" is "a pop album toying with the idea of something harder." With the "strongest tracks" as ballads, it is "likely to outshine Westlife in worldwide sales".

AD WATCH

MTV has launched a two-phase advertising campaign to encourage viewers to vote and watch the MTV Europe Music Awards in Stockholm on November 16. The ads feature naked Swedes enjoying outdoor activities such as tennis, swimming and wildlife watching. MTV Networks Europe VP of European marketing partnerships Dave Sibley said: "We decided on a tongue-in-cheek creative which exaggerates typical images of our host country to create an amusing and arresting campaign."



MusicWeek

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"You don't know what love is, get a grip / Sound as if you're reading from some other tired script"

WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Ali Tamposi



Published by Perfect Storm Music Group/ Sony ATV, artists written for include Beyonce & Kelly Clarkson

What was the first ever song you wrote?

The first song that catapulted me into professional songwriting was Save The Hero which I co-wrote with Jim Jonsin and Rico Love. It ended up on Beyonce's I Am Sasha Fierce record.

And the last song you wrote?

A song called Photograph with my boyfriend James Valentine and Kojak.

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

Stronger, because it brought me to the Grammys, the BMI Awards, paid my bills and got me over a break-up.

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

You Oughta Know by Alanis Morissette. It says everything I've always wanted to say but never had the balls to actually say.



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

My ritual involves me taking rough mixes out to my car and listening over and over again.

Who is your favourite songwriter of all time?

Stevie Nicks.

And your favourite songwriter of the moment?

The brilliant Sia. She keeps me inspired.

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- **The Observer**



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