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A black and white photograph of a person's back and shoulder. A hand is resting on the person's dark, curly hair. The lighting is dramatic, highlighting the contours of the skin and the texture of the hair. The overall mood is intimate and artistic.

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"Universal has established a special team to work the Sinatra catalogue around the globe"



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"It feels like all of the stuff we've been doing is now coming to fruition"

Pharrell rules Q3 in the UK

MUSIC WEEK SONGWRITERS CHART REVEALS BEST-SELLING POP COMPOSERS OF QUARTER

PUBLISHING

BY PAUL WILLIAMS

Pharrell Williams has topped *Music Week's* hit songwriters chart for a second successive quarter after his co-write *Blurred Lines* sold another 500,000 copies in Q3.

The global smash, penned with and co-performed by Robin Thicke and T.I., finished as the period's second biggest single, taking its cumulative UK sales beyond a million units.

Sony/ATV-signed Williams also continued to benefit from sales of fellow million-seller *Get Lucky*, penned with Daft Punk and Nile Rodgers, to head the exclusive *Music Week* Top 50 countdown based on songwriting shares of the Official Charts

Company's Top 100 singles of the quarter. In second spot is Ryan Tedder who enjoyed a phenomenal three months as co-writer of Ellie Goulding's chart-topping *Burn*, while his own band OneRepublic's *Counting Stars*, which he individually wrote, was among the period's Top 20 singles.

Tedder, whose publishing is shared between Sony/ATV and Kobalt, has continued his excellent run into the current quarter with *Counting Stars* reaching No.1 on the weekly chart in October and surpassing half a million sales in total in the UK and *Bonfire Heart*, which he co-wrote, becoming James Blunt's first UK Top 10 single since 2007.

Also among the quarter's Top 10 writers are Avicii, Aloe Blacc



and Incubus lead guitarist Mike Einziger, who shared the credits of Avicii's chart-topping *Wake Me Up*, the quarter's leading single with around 980,000 sales.

The Top 10 songwriters further takes in Passenger, Arctic Monkeys, Macklemore & Ryan Lewis, John Newman and Tedder's OneRepublic colleague

Brent Kutzle who plays bass guitar and cello in the band.

Passenger is the top UK hit songwriter for a second quarter in a row after *Let Her Go* shifted nearly 300,000 more copies, while he finishes in second place behind his Sony/ATV colleagues Arctic Monkeys on a chart of the most successful album songwriters of Q3.

This is compiled from songwriting shares of the 20 top-selling artist albums of the quarter and reflects a period when the Alex Turner-fronted band had the only non-compilation title to shift more than 150,000 copies over the three months with AM.

■ **Q3 songwriting Business Analysis: Pages 16 - 18**

Music Week Awards return in April 2014

The Music Week Awards – the biggest event in the music industry calendar – will return on Thursday, April 24 2014 at The Brewery, London.

The event will be hosted in association with headline sponsor Spotify, with a full list of categories to be announced shortly across sectors such as Labels, Publishing, Management, Live and Media.

Five finalists will be announced for each category in March. A judging panel comprising senior execs from across the industry will then vote for most winners. A handful of categories will be voted for by specific constituencies, whilst others will be determined by Official Charts

Company sales figures. As ever, the prestigious Strat award will be handed to a music biz operator who has changed the course of the industry during their career.

For tickets and table information: Sarah.Harris@intentmedia.co.uk or call 020 7226 7246.

For key sponsorship opportunities: Darrell.Carter@intentmedia.co.uk or call 0207 226 7246.



Lennox collects MITs Award

photo credit: Dave Fisher

Annie Lennox reserved special praise for her long-term manager Simon Fuller as she picked up the 22nd Music Industry Trusts Award in London on Monday (November 4).

The artist was honoured with the gong for her music with The Tourists, Eurythmics and as a solo performer, as well as her work to raise awareness of issues related to AIDs and HIV. Peter Gabriel presented her with the prize.

Lennox told an audience of 1,100 at Grosvenor House Hotel that Fuller had "stood by her" throughout her career after being the "one and only" manager she interviewed. "Thank you Simon for always being so noble and dignified in your management of me," she said. "And thank you for giving me so much leeway."

Lennox also spoke highly of former



bandmate Dave Stewart, lawyer Andy Stinson and producer Steve Lipson.

■ **Annie Lennox OBE. Big Interview: Pages 12 to 15**

NEWS

EDITORIAL

Mercurys rising?
Not past the
Watford Gap

IT IS possibly the fault of the usually impeccable Lauren Laverne that she gave us all a giggle last week at the Mercurys by referring to James Blake as James Blunt. It is certainly not her fault that such an inconsequential moment of silliness became the biggest talking point of the evening - to the point that NME.com even made her unimportant slip-up a headline of itself.

The Barclaycard Mercury Prize of 2013 ably demonstrated many of the elements that differentiate it from your usual gongs'n' Dauphinoise fest in the industry calendar: genuine reverence towards songwriting talent, an impressive commitment to live performance (proper live - BRIT Awards, take note) and an expected level of attendant stardust that didn't fail to deliver. (Other than a non-attendant Ziggy Stardust, of course - BRIT Awards, take note).

But, let's face it, for all the talent on display, something in that room fell flat. My contention doesn't concern any individual act on the nominees list: it's that the organisers were looking in the wrong places to begin with.

"No artists from Scotland or Wales made the Mercurys shortlist - and you could count the acts from north of Birmingham on one finger"

For starters, the paucity of hip-hop artists on the shortlist was a big shame and hardly a helpful global message of confidence for Britain's young MCs. Just one act from this world would have chopped up the night's occasional mundanity - good news for those of us looking for more of the sort of enlivening pace-changing offered by Rudimental and Disclosure.

But the biggest problem to my ears - one perhaps symptomatic of a year in which hyped, Radio 1-backed trendy pop album sales have struggled - was the London-centric nature of the whole shebang. Exactly one third of the shortlist - Arctic Monkeys, Villagers, Foals and Jake Bugg - can claim to have risen outside of the M25, with the remaining eight artists all cutting their teeth in the scenester-heavy A&R mecca of the Capital.

No artists from Scotland made the list, nor any from Wales, while you could count the artists from north of Birmingham on one finger. (They weren't hard to spot - they single-handedly rescued the Q3 albums market for the industry, just pipped Savages to the performance of the night and then... lost.)

The problem with a lot of London-based music is that it's drenched in A&R expectations and self-aware conservatism before its even made its way out of the bedroom. No wonder the UK indie rock acts on the lips of tastemakers for 2014 - Darlia and Royal Blood particularly - both gestated a safe distance from Boris Johnson. They were shielded from A&R massage gloves during their formative periods, untethered to modern industry convention.

It's why they sound like exactly the sort of artists that are just unpredictable enough to snatch your breath away... and maybe even make a £5k table seem worth it.

As for James Blake's win: undeniable talent, disarmingly tranquil, willfully subdued. Pretty much sums up the night.

A sidenote: I was delighted to see Domino claim three nominees, more than any other label. I just hope this dominance wasn't the shabby reason why another of its signings, kaleidoscopic Scot Steve Mason - my own fantasy Mercurys 2013 victor - lost out on a nod.

Tim Ingham, Editor

Sinatra gets special team

UNIVERSAL MARKETING MIGHT FOR OL' BLUE EYES

LABELS

■ BY TOM PAKINKIS

Universal Music Group has established a special creative and marketing team to work Frank Sinatra's newly-united Capitol and Reprise catalogues worldwide.

The major licensed the global catalogue rights to Sinatra's 1960s Reprise recordings in a multi-year agreement with Frank Sinatra Enterprises at the end of last month. The deal brought the lion's share of Sinatra's work under one roof with UMG already having represented the iconic singer's Capitol albums from the Fifties. A new 'Signature Sinatra' imprint will spearhead activity towards what would have been the singer's 100th birthday in 2015.

The team will be lead by Andrew Daw, who was appointed senior vice president of Strategic Marketing at UMGI in London in September.

"We hold very dear our responsibility to the Frank Sinatra legacy," Daw told *Music Week*. "Our job is to connect with the many people who already love Frank and bring his music to new generations of fans so we continue to grow his incredible legacy."

"Both we and the [Sinatra] estate feel that we have many ways we can do that in the lead up to the centennial and beyond. We can't wait to get started."



"Both we and the Sinatra estate feel that we have many ways to connect with people who already love Frank - and bring him to a new generation"

ANDREW DAW, UNIVERSAL

Added chairman and CEO of UMGI, Max Hole: "Frank Sinatra is one of music's true legends and for the first time we are going to be able to work with most of his incredible catalogue. Frank Sinatra Enterprises and his family have been so positive to work with on this deal, they've been amazing and we're really excited about the plans that we're talking to them about."

Daw pointed out that Universal hasn't had global digital rights for Sinatra before.

"That gives us the opportunity to enhance the consumer experience with our digital partners alongside our own apps and discovery curation platforms such as Udiscover. It is early days but it is very exciting and we have already started by creating a Sinatra artist room on iTunes immediately."

Ticketmaster UK boosts exec team

Recently-appointed Ticketmaster UK MD Simon Presswell has hired three senior staff members in newly-created roles as he reshuffles the business.

Nick Griffiths will join the company from SkyIQ as sales operations director, while Tommy Tyekiff will come on board from Ingenious Media as the new VP responsible for 'Business Transformation'.

Nihal Pekbeken will join as the new VP of marketing, overseeing both the business to consumer as well as B2B marketing and brand development. Pekbeken most recently worked as VP,



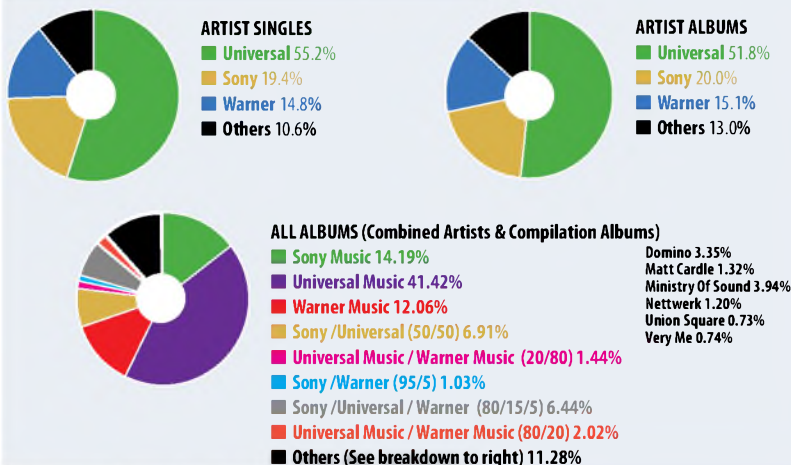
global marketing and creative services at NBC Universal Networks. Dan Pearce, current marketing director for Ticketmaster UK, has been promoted to VP marketing & business development at Ticketmaster Resale

International, while Andrew Parsons, VP of sales, has taken a newly-created role as VP of music and comedy. Doug Smith continues in his role as VP of client services - taking on further responsibility for the firm's Operations team.

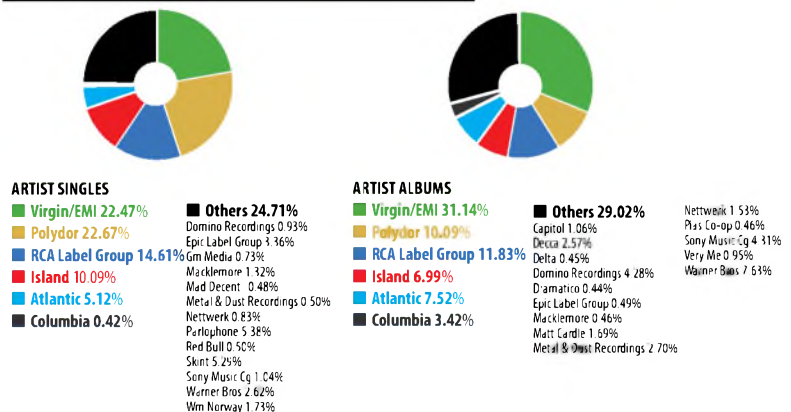
Simon Presswell (pictured) said: "We have brought in top talent with extensive technology and media experience, which will further strengthen our business. My key focus is to ensure that we consistently deliver the very best service for our clients and the most fan-friendly experience for our customers."

MARKET SHARES

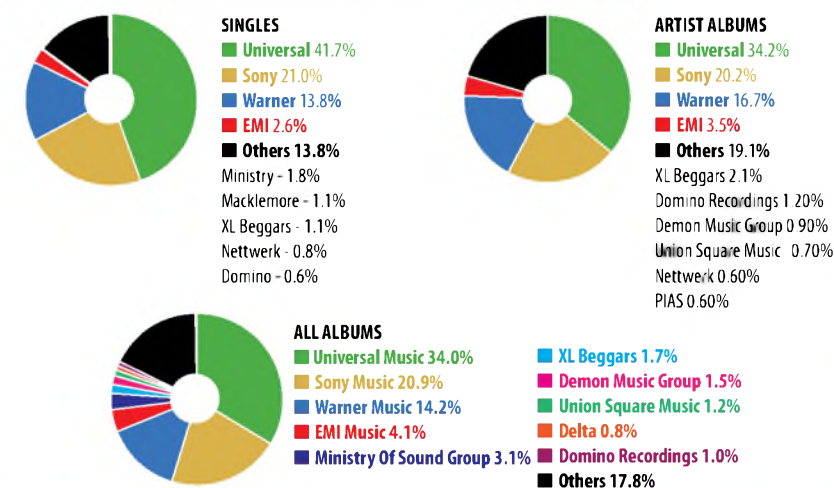
WEEK 44: TOP 75 SHARE BY CORPORATE GROUP



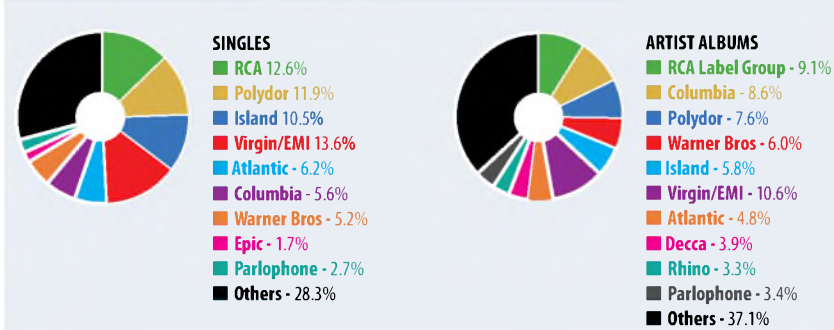
WEEK 44: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



LEONARD PREDICTS 'SOUNDTRACK TO 2014'

Chromeo sign deal

LABELS

BY TIM INGHAM

Parlophone has signed hotly-tipped electro-pop act Chromeo for the world excluding North and South America - and is predicting big things for the duo next year.

The Warner-owned label is expected to issue the act's first studio album for four years, *White Women*, in 2014, after releasing their comeback single, *Over Your Shoulder*, later this month on November 25.

"Chromeo have always been about timing and their time is now," said Parlophone chairman and Warner Bros co-chairman UK, Miles Leonard.

"White Women will be the soundtrack to 2014 for people who still may not be aware of Chromeo's incredible sound."

Chromeo, which consists of childhood friends Dave 1 and P-Thugg, formed in Montreal, Canada in 2004 and are signed to Big Beat/Atlantic in the US.

The duo said in a statement: "We've always been fans of Parlophone's legacy, but we also love the diversity and relevance of their current roster."

"Miles and the team seem to truly understand our aesthetic, our sense of humour but also our obsessive attention to detail, so the process of signing with them felt natural from the beginning. Chromeo on Parlophone... it's somewhat surprising, yet it makes total sense."

Chromeo's debut album *She's In*



Top Row: Nicky Stein (lawyer), Kevin Kocher (manager), Gary Gersh (manager)
Bottom row: P-Thugg, Dave 1 (Chromeo)

Control was released in 2004, drawing favourable reviews, with second LP *Fancy Footwork* arriving in 2007. Third album *Business Casual* was issued in 2010, featuring single *Don't Turn The Lights On*, that was used in video games *FIFA 11* and *DiRT 3*. Solange Knowles recorded vocals for the LP, which reached No.151 on the Official UK chart and No.70 on the Billboard 200 in the US.

Parlophone is hopeful that *White Women* will prove to be Chromeo's major breakthrough album, having recently unveiled a trailer for the release shot by *Surface 2 Air*.

Chromeo played their first UK shows in almost two years this week, performing an intimate gig at London's *XOYO* (November 6) and for *Annie Mac Presents at The Warehouse Project* in Manchester (November 8).

Walker takes BBC Music role

Demon Music Group commercial director Dominic Walker has been promoted to director, Radio & Music, BBC Worldwide.

Walker's appointment follows Stephen Davies' recent promotion to the dual role of director, Live Events/Motion Gallery for BBC Worldwide and Demon Music Group MD. Walker will now report into Davies, taking on responsibility for commercial activity around the company's radio and music brands, whilst managing the licensing and music publishing businesses of BBC Worldwide.

Major releases that Walker (pictured) will be oversee include BBC Radio 1's *Live Lounge 2013* and BBC Radio 2's *Sounds of the 80's*, a compilation of Radio 2 playlist artists' versions of popular hits from the 80's due for release next year.

He will also help manage the release of *The Beatles Live At The BBC*, issued via Universal on November 11.



Stephen Davies said, "I'm delighted to be able to elevate Dominic to a more strategic role for Radio & Music within BBC Worldwide. As the market continues to rapidly evolve, it is more vital than ever that we have first class leadership in this area and Dominic will provide this for us."

Dominic Walker said, "I'm excited to be working in tandem with Helen Boaden and her team in Public Service to deliver the best possible commercial results."

NEWS

NEWS IN BRIEF

■ **HMV:** The retailer has relaunched its PureHMV loyalty programme. New owner Hilco has vowed to honour points accrued by customers before the firm went into administration in January. PureHMV members can redeem points against money off in HMV stores and its new digital music store, magazine subscriptions and in other retailers, now including Topshop and Topman. Special non-monetary rewards are also available at certain times of the year.

■ **COPYRIGHT TERM:** New rules introduced last week will see recorded performers and musicians benefit from an extended length of copyright term in the UK. Sound recordings and performers rights in sound recordings have increased from 50 to 70 years - an EU directive approved in 2011 that was implemented last Friday by the UK Government.

■ **LYOR COHEN:** The former Warner exec has revealed key details of his new "content company". Called 300, it will tap into the global distribution infrastructure of Atlantic and is looking to recruit 25-30 music veterans in areas such as radio promotion and marketing alongside younger staffers specialising in digital.

■ **VEVO:** The video platform has undergone a relaunch that includes the splitting of its Vevo TV channel into three genre-specific channels for pop, country and R&B and rap. A Vevo TV web channel launched in Germany for the first time on Friday after the wider platform landed in the territory at the beginning of October. Localised web channels will be launched in other markets soon.

■ **EBBAS:** Voting for the European Border Breakers Awards' 2014 Public Choice Award is now open. The 10 individual country winners of the EBBAAs were revealed last month and the European public can now vote for their favourite winner overall with the act that receives the most nods taking home the Public Choice Award.

■ **MINISTRY OF SOUND:** The company has sent an open letter to Boris Johnson urging him once more to ensure the future safety of its London venue in the face of plans to build housing opposite the superclub. MoS argues noise complaints would see the loss of its 24-hour licence and force it to close.

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NEW TECH 'COULD TURN ILLEGAL CONSUMPTION INTO RETAIL PLATFORM'

MUSO's mission to monetise piracy

DIGITAL

■ BY TOM PAKINKIS

Anti-piracy company MUSO is in the process of securing a patent for new technology that would allow rights-holders to monetise illegal content consumption.

The new service would sit alongside the company's core takedown mechanism that allows clients to remove infringing content from the internet with the click of a button.

"We're really proud of the way we help rights-holders to find and remove illegal content - that's good, it should be done and is still part of the process with the new technology," MUSO co-founder Andrew Chatterley (pictured) told *Music Week*.

"But at some point you have to look at the way people are consuming their music whether it's through streaming, downloading through iTunes, buying it at HMV or downloading it illegally, because that's the method they've gotten into. This new technology is about legitimising that [last] method and making it a viable retail platform."

MUSO successfully applied for funding from the Government's Technology Strategy Board under its 'Smart



"At some point you have to look at the way people are consuming music whether it's through streaming, iTunes, HMV or downloading it illegally because that's the method they've gotten into. This new technology is about legitimising that [last] method"

ANDREW CHATTERLEY, MUSO

Award' scheme to help develop the new anti-piracy tool and was granted £250,000 at the end of last month.

"The grant award gives our R&D team an extremely robust financial position from which to

develop this ambitious and forward-thinking product to the benefit of the UK tech sector and rights-holders looking for new ways to further drive the online growth of great content," said MUSO co-founder

Christopher Elkins.

The technology is now in the final stages of development and from April 2014 will undergo a 12-18 month market trial with a selected group of film and music companies that are already utilising MUSO.

"We've always tried to adopt a 360 approach to fighting piracy," added Chatterley. "We don't recommend our clients bombard Google with takedown requests, for example, we remove everything at the source. That way we create a sea of dead links making the experience for the piracy user quite frustrating - they'll go on Google, they'll see a link and they'll click on it but because we've removed it at the source it won't work."

"Our approach has always been to find interesting strategies and to be smart about anti-piracy - to be effective and efficient. This new product will allow our clients to be smart and cash-in effectively on the way that people are consuming music."

Piracy in the UK rose in the three months to the end of January 2013, according to an Ofcom study published in May this year, which suggested that almost 400 million music tracks, TV programmes and/or film files were streamed or downloaded illegally in the quarter.

Verve's history explored in new book

Rare and unseen material has been photographically captured for an in-depth new book tracing the history of legendary jazz label Verve Records.

The label, now owned by Universal, has opened up its archive for the newly-issued Verve: The Sound of America written by the major's jazz consultant Richard Havers (pictured) and features images of original master tapes, publicity reports, news clippings, telegrams and contracts. It also includes classic artwork and features on key artists from every era.

The book opens with forewords written by Universal Music Group International chairman and CEO Max Hole



and Herbie Hancock whose Verve-released *River: The Joni Letters* became only the second Grammy Album of the Year when it won at the 2008-held ceremony, beating the likes of Amy Winehouse's *Back To Black* in the process.

In the 400-page book, which is published by Thames &

Hudson and comes out on November 4, Hancock describes how he first met Verve founder Norman Granz when they shared a car on the way from the airport to the Montreux Jazz Festival in the early 1980s.

Hancock points to the influence of Verve and Granz in the development of jazz at a time of real social inequalities in the US and when the genre's standing was changing as pop music had taken over as the most popular genre. Verve's early artists included Ella Fitzgerald, Billie Holiday, Stan Getz and Oscar Peterson.

"What Norman Granz did in challenging concert promoters and the status quo in the United

States took a lot of courage," he says. "It's one thing to have a sense of the equality of man, it's quite another thing to act on those feelings to break down the inequalities that were present in America in the 1940s and 50s."

In his foreword, Universal's Hole says Verve helped spread the word that is jazz around the world, adding: "We at Universal respect the responsibility of acting as the custodians of this treasury of wonderful recordings. Today, under the leadership of David Foster, Verve Records is alive and well, producing quality new recordings as well as making available the vast catalogues of music that includes some of the finest jazz records ever made."

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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.

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to secure a prime position

HOW BAND MANAGER JAZZ SUMMERS HIT THE BIG TIME WITH CBS' WALTER YETNIKOFF

Wham!'s US big break revealed

MANAGEMENT

■ BY TIM INGHAM

Jazz Summers has revealed how a chance encounter with US radio promotions 'legend' Fred DiSipio directly led to Wham! enjoying huge success in the territory - boosting both George Michael and the Big Life exec's global careers.

Writing in his new book, *Big Life* (Quartet Books, out now), Summers recalls lying on a hotel bed in New York "stupefied, drunk and sulky" before taking a surprise call from a man named Mark in Philadelphia. A work experience employee of DiSipio's, Mark was also a fan of a goth band Summers managed - The Danse Society. Summers snagged a meeting with DiSipio, of whom the manager writes:



"His name was so legendary some people doubted he even existed. It was said that he could break a record with total ease. But getting to him was impossible. Especially for someone like me. I was down at John Faggot's level, and that was fine, but if the Universe offers to take you out for a cup of tea and a sandwich, you accept, OK."

Summers met DiSipio the next day in Philadelphia. "I was

anxious. I knew this was my only chance," he writes, before describing his "startling" first encounter: "Fred DiSipio slowly turned the pages of *Playboy* magazine, sitting behind a huge desk in the middle of a room as gold as the sun - framed discs all over every wall. He wore a brown and beige suit, beige brogues and a pair of horn-rimmed shades.

"His hair was dyed black and swept back. When he stood, I

saw he was twitchy, perky, wired; one of the most well-connected men in American music."

Summers introduced DiSipio to Wham's *Wake Me Up Before You Go Go*, which was No.1 in the UK at the time - and went on to hit the top spot in the States.

"When it was finished, I insisted that, before we discuss it, we listen again," recalls Summers, saying that DiSipio was "dancing around" to the track, commenting: "That sounds like a smash."

Summers explained that the record was signed to Columbia, whose boss Al Teller didn't believe it would be a hit. "Fuck Al Teller, Jazz," said DiSipio. "Go to the top. You need Walter."

"I knew who Walter was," writes Summers. "Walter

Yetnikoff. Not the head of Columbia, but the head of CBS - a hit-maker supreme who breakfasted on vodka and cocaine each morning at the summit of the Black Rock.

"DiSipio was taking me high up above Al Teller's comb-over. He pressed a button on his phone: 'Get me Walter!'"

Adds Summers: "God knows how I did it, but [DiSipio] listened to it again and he danced again and he got even more excited, by which time, his secretary was phoning through the news that Walter Yetnikoff was on the line.

"I couldn't have got a meeting with Walter in a million years. But Fred DiSipio was a Hit Man. He'd broken Walter's acts - Jackson, Springsteen, Pink Floyd. He had him on the phone in minutes."



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MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

SALES STATISTICS



CHART WEEK 44 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,141,256	1,189,608	352,980	1,542,588
PREVIOUS WEEK	3,012,293	1,092,067	279,366	1,371,433
% CHANGE	+4.3%	+8.9%	+26.4%	+12.5%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	146,269,476	51,729,698	15,066,527	69,493,070
PREVIOUS YEAR	147,224,079	55,639,499	13,853,571	55,796,225
% CHANGE	-0.6%	-7.0%	+8.8%	-3.9%



TAFFY
Train (Club AC30)
(single, out now)
Contact: Jenna Jones, 9PR
jenna@9pr.co.uk



SILVER SHIELDS
Tourniquet (Pow R. Toc H.)
(single, November 7)
Contact: Liv Slania, Mystic Sons
liv@mysticsons.com



DRENGE
Nothing (Infectious)
(single, November 11)
Contact: Keong Woo, Family
keongwoo@familypr.co.uk



MS MR
Fantasy (RCA)
(single, November 18)
Contact: Fun Cheung, RCA
fun.cheung@sonymusic.com



AVICII
Hey Brother (Positiva)
(single, December 23)
Contact: James Mack, Listen Up
james.mack@listen-up.biz



BIRDY
Light Me Up
(14th Floor/Atlantic)
(single, December 9)
Contact: Claire Coster, Atlantic
claire.coster@atlanticrecords.co.uk



NAUGHTY BOY
Think About It
(Naughty Boy/Virgin)
(single, November 17)
Contact: Janet Choudhury, Virgin EMI
janet.choudhury@umusic.com



SUPERFOOD
Bubbles/Melting (Infectious)
(single, December 9)
Contact: Jon Lawrence, Stoked
jon@stokedpr.com



STEVE AOKI FT. RAS
Bring You To Life (Transcend)
(Dim Mak)
(single, out now)
Contact: James Mack, Listen Up
james.mack@listen-up.biz



KELE OKEREKE
Heartbreaker
(Crosstown Rebels)
(EP, November 25)
Contact: Jack Beadle, Listen Up
jack@listen-up.biz

APPOINTMENT TO VIEW

THE NATION'S FAVOURITE ELVIS SONG
Friday, November 8 - ITV, 9pm - 10.30pm
A countdown of the King's 20 greatest hits as voted for by the British public. The programme, narrated by Zoe Ball, features archive footage, home movies, and contributions by different generations of stars who have been influenced by him.

NEVER MIND THE BUZZCOCKS
Monday, November 11 - BBC Two, 10pm - 10.30pm
Michael Bolton takes a turn in the host's chair and team captains Phill Jupitus and Noel Fielding are joined by singer-songwriters Shane Filan and Diana Vickers, comedian Seann Walsh and Loose Women panellist Carol Vorderman.

THE CULTURE SHOW: GAGA - THE MOTHER MONSTER
Wednesday, November 13 - BBC Two, 10pm - 10.30pm
Miranda Sawyer chats to the American singer-songwriter, actress and fashion designer about her latest album Artpop, as well as discussing music, art, her fans and the universal need for applause.

PIRATES' BAY

MUSO
Source: Muso.com

NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON NOVEMBER 4 2013

198	ARCADE FIRE	Reflektor
249	KATY PERRY	Prism
156	JAMES BLUNT	Moon Landing
532	LORDE	Pure Heroine
387	ARCTIC MONKEYS	AM
92	UNION J	Union J
189	LONDON GRAMMAR	If You Wait
98	JOHN NEWMAN	Tribute
22	JONATHAN & CHARLOTTE	Perhaps Love
158	CHER	Closer To The Truth

shazam TAGGED

The latest most popular Shazam new release chart:

- MARTIN GARRIX - Animals
- EMINEM - The Monster
- ALESSO & CALVIN HARRIS - Under Control
- BASTILLE - Of The Night
- LADY GAGA - Do What U Want

BPI SALES AWARDS: WEEK ENDING NOVEMBER 3

ARTIST/TITLE / RECORD TYPE/NEW CERTIFICATION

- THE BAND THE BAND (ALBUM) Gold
- VARIOUS ARTISTS THE 80S (ALBUM) Gold
- THE NATIONAL BOXER (ALBUM) Silver
- VARIOUS ARTISTS NOW THAT'S WHAT I CALL DISCO (ALBUM) Silver
- JAMES BLUNT MOON LANDING (ALBUM) Silver
- KATY PERRY ROAR (SINGLE) Platinum
- PRINCE & THE REVOLUTION PURPLE RAIN (SINGLE) Silver
- AVICII YOU MAKE ME (SINGLE) Silver
- BEN PEARCE WHAT I MIGHT DO (SINGLE) Silver

BPI
The British Recorded Music Industry

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

For daily news visit musicweek.com

GIGS OF THE WEEK

LEEDS



Who: Placebo
Where: O2 Academy, Leeds
When: November 8
Why: After releasing

their seventh studio album in September, the trio head out on a European tour. They are joined by Landshapes, The Mirror Trap and Jonny Owen and Vicky McClure.

GLASGOW



Who: Beady Eye
Where: Barrowland, Glasgow
When: November 10
Why: The Liam

Gallagher fronted four piece play the first date of an eight-date UK tour that ends on November 21 in London. Their second album BE is out now.

LONDON



Who: BBC Children in Need Rocks 2013
Where: Eventim Apollo, London
When: November 12 & 13

Why: Robbie Williams, Dizzee Rascal, Little Mix, The Wanted and Barry Manilow all feature in the Gary Barlow curated line-up in aid of the children's charity.

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 pop issue of *Clash* magazine is Lorde – “the teen sensation keeping it

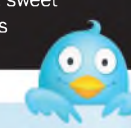


real”. Inside, the singer explains why she'll never name her fanbase: “I find it grating to lump a bunch of people into a really awkward, quite pun-centric name.”

Elsewhere, John Newman tells all about his upbringing in “sleepy North Yorkshire town” Settle where he admits he spent his childhood as “a chav”. However, during two years at Leeds College Of Music he discovered Otis Redding leading to a now “signature blend” of “northern soul meets drum'n'bass.”

An interview with Gary Barlow reveals that “being heavily A&R'd by Clive Davis,” kept him from doing what he “does best,” for his last solo record in 1999. His new album *Since I Saw You Last* has instead been recorded while “ignoring everything”.

In the reviews pages, Mike Diver isn't hugely impressed with *Arcade Fire's* “entirely substandard” *Reflektor* which gets four out of ten. Faring far better with eight marks is Juana Molina's *Wed 21*. “A gorgeously glossy, sweet and spicy treat,” says Anna Wilson.



THE MAGIC NUMBERS

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

3rd

Artist to have claimed eight UK No.1 singles in seven years is Rihanna after scoring her most recent with Eminem collaboration *The Monster*. The singer follows in the footsteps of Elvis Presley and the Beatles

9%

Rise in listener hours for Pandora in October despite facing competition from iTunes Radio in the US, according to the company's CFO Mike Herring

6

February 2014 will see The Fly's first ever awards show. The event celebrates the monthly magazine's 15th birthday and will honour “credible” artists

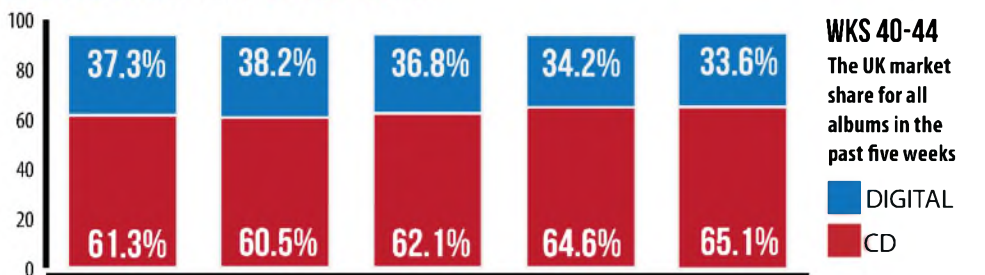
46,604,993

Followers (at the time of going to print) means Katy Perry surpasses Justin Bieber as the most popular person on Twitter

10

Days after being removed from Apple's App Store and an updated version of HMV's digital music app for iOS users returns. The new version of the app still offers sound and image search as well as music library features but no longer hosts download links to the hmvdigital.com web store

DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending Nov. 5

- Copyright term for sound recordings increases from 50 to 70 years today *Friday, November 1*
- Paul Gambaccini won't host MITs tonight *Monday, November 4*
- Avged Sevenfold named first headliners of Download 2014 *Monday, November 4*
- Gaga splits from long-term manager Troy Carter - report *Tuesday, November 5*
- YouTube Music Awards: Eminem, Girls Generation amongst winners *Tuesday, November 5*

MUSIC WEEK POLL

This week we asked...

Do you think James Blake was a deserving winner of 2013's Mercury Music Prize?

Vote at www.musicweek.com



LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@AI_Horner Is texting your boss “soz, #2blessed2getdressed” an appropriate way of taking the day off ‘cos you're tired? Asking for a friend. (AI Horner, freelance journalist) *Friday, November 1*



@mckamber Hot question at ITB Towers this afternoon: How do fish get pregnant? @reggiekite (Amber McKenzie, ITB Talent) *Friday, November 1*



@laurenlaverne Never felt better than I do tonight about artists who have fractionally dissimilar fore and surnames. #MercuryPrize #Irony (Lauren Laverne, BBC 6Music) *Wednesday, October 30*



@karenlynchie In non-objection to James Blake winning the Mercury Music Prize, I'm listening to 'Setting Sun' Ft Noel Gallagher by The Chemical Brothers. (Karen Lynch, Island Records) *Wednesday, October 30*



@akapaolo Currently being educated by @EmmaRohan on the Japanese music sales chart system. Just call her Shoko Rohan #shokorohan (Paul Smith, Sony Music) *Thursday, October 31*



@lynnemcd82 Rediscovering Wayne's World - never knew so much of my character was influenced by Wayne+Garth. #bringbackshellsuit-sanddoubledenim (Lynne McDowell, BPI) *Friday, November 1*

TWEET OF THE WEEK



@siananderson Watching XFactor on +1 - is it okay that they have got a 16 year old girl on the stage touching up a mic stand and looking like S E X...? (Sian Anderson, Atlantic Records) *Saturday, November 2*



@willbeardmore iTunes match should just trigger as soon as you say you want to rip a CD. Would save loads of time. (Will Beardmore, Parlophone) *Saturday, November 2*



@Pursehouse If I promise to start believing in that Jesus fella, can he turn all the wine I drank last night into water? (Simon Pursehouse, Sentric Music) *Saturday, November 2*



@MichaelCragg I am writing a feature *does the Hoovering* *cleans the kitchen* *watches The X Factor again* *learns a language* (Michael Cragg, Popjustice) *Sunday, November 3*



@thomdenson ...give new headliners a shot, better than recycling the same 5 bands each year. Case in point: Biffy @ R+L this year, showed up EVERYONE. (Thom Denson, Brace Yourself PR) *Monday, November 4*



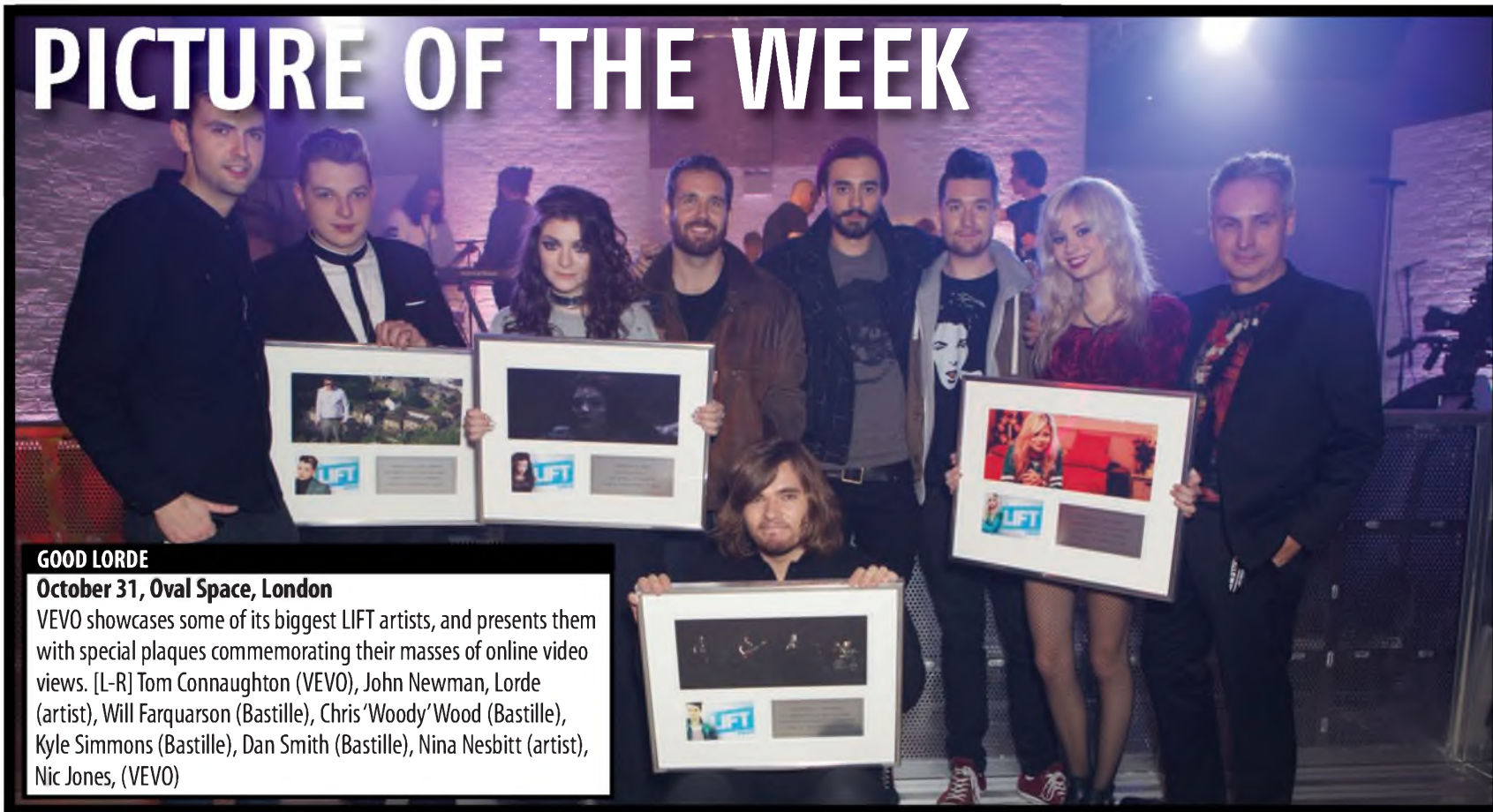
@Beez_says 2011 & 2012: “Avenged should headline Download!!!!”. 2013: “How dare you pick Avenged to headline Download!”. The Internet. :-| (Tery Bezer, ScuzzTV) *Monday, November 4*

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DATA DIGEST

PHOTO CREDIT: PAUL HAMPARTSOUMIAN

PICTURE OF THE WEEK



GOOD LORDE

October 31, Oval Space, London

VEVO showcases some of its biggest LIFT artists, and presents them with special plaques commemorating their masses of online video views. [L-R] Tom Connaughton (VEVO), John Newman, Lorde (artist), Will Farquarson (Bastille), Chris 'Woody' Wood (Bastille), Kyle Simmons (Bastille), Dan Smith (Bastille), Nina Nesbitt (artist), Nic Jones, (VEVO)

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



JOANNA ROCKCLIFFE HEAR ME RAW

Damn Dice ● *Wild 'N' Ready* (Self-release)

Damn Dice are about to cause a stir on the rock scene with their new EP that showcases some high-energy catchy tunes with strong vocals that will definitely keep you wanting more. On top of all that the listener is also spoilt with some awesome shredding guitar solos that will have everyone reaching for their air guitar.



SHELL ZENNER AMAZING RADIO / THE 405

Suzuki Method ● *Native* (A1M Records)

Salfordian electropop outfit Suzuki Method have been lighting up venues across the North with their energetic dance vibes for a while, but let everyone in on the secret through the release of their infectious debut EP *Native*. Impassioned single *Sherbet* is a glorious place to start and it's so hot that remix masters Swiss Lips couldn't keep their hands off it..



MICKEY MCMONAGLE 7NIGHTS MAG/SUNDAY MAIL/DAILY RECORD

The LaFontaines ● *All She Knows* (LAB Records)

This quite extraordinary debut from the unique Scots band renowned as the country's best live outfit should see them achieve the mainstream national recognition they deserve. Slickly rapped verses and the beautifully sung chorus dovetail perfectly to create the perfect contemporary pop song. Radio 1, I hope you're listening.



PETE SERGEANT FAIR HEARING

Mark Hole ● *People Change* (We Plant Music)

Mark Hole sings in a dextrous alto/tenor range, often floating an anguished vocal over a bittersweet keys and strings bed. Lyrically he out-Brels Brel on the stark opening cut but by the (justified) single choice and third song *Torture Garden* the listener can only wonder at his frank expression of love gone wrong.



SIGNS O' THE TIMES



Candlelight Records has signed UK thrashers **Shrapnel** (pictured). The band said: "We are honoured and excited about becoming part of the Candlelight family. We are extremely proud of the album we have out together and can't wait for everyone to hear it. It's going to be an exciting new year for us!"

East London band **Dexters** have signed to Eddie Piller's **Acid Jazz Records**. The deal is for one album that will be released worldwide through Acid Jazz's distribution deal

with **K7**. The band's next single release is the *Hard Way* on November 18 that will be followed by *Recover* in February. Their forthcoming LP is due for release around March/April 2014.

Tom Vek has signed a new publishing deal with **Touch Tones Music**. The deal marks Vek's return the Tummy Touch Music Group family, having been signed to **TT Records** for his debut album *We Have Sound* in 2005; an album subsequently licensed to **Island Records**.

SYNC STORY

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



- Artist/composer Alexis Ffrench
- Track *A Wondrous Path*
- Publisher Boosey and Hawkes Music Publishers Ltd, an Imagem company
- Client BBH
- Campaign Barclaycard Freedom Rewards – Love Story Chris/Love Story Simon
- Usage 3 months UK TV/1 year internet
- Key execs Stephen Phillips (synchronisation manager, Imagem)

This campaign is for a Barclaycard credit card product that rewards customers for shopping around. Based on the insight that the modern shopper doesn't want to be loyal to one retailer anymore, the campaign communicates how, with the Freedom Rewards credit card, they're free to shop around.

The two creative executions are told through the eyes of shop attendants, Simon and Chris, who are left bereft and forlorn when their regular customers begin to shop elsewhere. The result is two eponymous tales of innocent, unrequited love. One of the love stories takes place at a supermarket, the other at a filling station, a nod to the card's double points system which comes into play for grocery shopping and petrol, regardless of the name above the door.

Stephen Phillips, Imagem Creative Services (pictured) said: "The creative team at the agency initially contacted me with a brief for heavenly choral type classical tracks to work with the romantic, sad nature of the visuals. It proved difficult to find a track that didn't have religious connotations however. I put forward some romantic classical piano tracks with a sense of longing as an alternative option, of which *A Wondrous Path* by Alexis Ffrench was chosen. It is fairly neutral emotionally and so didn't over egg the rather emotional nature of the visual of both films."



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

ticketmaster®



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	ONE DIRECTION	11	BASTILLE
2	DOLLY PARTON	12	ANDRE RIEU
3	JAMES ARTHUR	13	THE X FACTOR
4	MICHAEL BUBLÉ	14	THE OVERTONES
5	JAKE BUGG	15	THE WANTED
6	EARTH, WIND AND FIRE	16	BRUNO MARS
7	ARCTIC MONKEYS	17	JOHN NEWMAN
8	DRAKE	18	DISCLOSURE
9	JUSTIN TIMBERLAKE	19	LONDON GRAMMAR
10	GARY BARLOW	20	CHASE & STATUS

ticketweb



TICKETWEB UK

POS	EVENT	POS	EVENT
1	MATT CARDLE	11	KNIFE PARTY
2	RIZZLE KICKS	12	CLUB DE FROMAGE
3	XFM WINTER WONDERLAND	13	AZEALIA BANKS
4	CLUB NME	14	KILLSWITCH ENGAGE
5	REVEREND & THE MAKERS	15	OCEAN COLOUR SCENE
6	JOHN NEWMAN	16	GRAHAM PARKER
7	ANNIE MAC	17	RAMSHACKLE
8	LONDON GRAMMAR	18	EDITORS
9	QUEEN EXTRAVAGANZA	19	MIDLAKE
10	WARPAINT	20	THE 1975

ON THE RADAR JOSH RECORD

With Zane Lowe's Hottest Record accolade for his second EP *The War*, and remixes from Alt-J, Fryars and FTSE for his next EP *Bones*, Josh Record is fast making a name for himself.

Speaking to *Music Week*, the Brixton born singer/songwriter describes his sound as "very harmony and melodic based". Inspired by "emotive lyrics, strong melodies and beautiful harmonies," The Beach Boys are amongst comparisons he's attracted.

"I've always expressed myself through lyrics and poems and all of my songs come from a raw place," he explains. "The first

song I wrote where I was like 'Oh my gosh this is a genuine heart-felt situation' was when people started really enjoying my stuff. I don't want to write a song for the sake of it, I want to write a song to connect."

Bones was first released via National Anthem and radio favourite *For Your Love* was heralded by Steve Lamacq. Follow-up *The War* was released in August after which Record embarked on a series of UK tour dates including an appearance at Glastonbury, a guest support slot with Rodriguez in Amsterdam, Latitude Festival, and a London

show at Water Rats.

He has since signed a major label deal with Virgin EMI after being discovered by A&R man Nick Burgess and *Bones* is to be re-released on November 24. "When I signed my deal I knew the hard work was just beginning," he says. "I haven't slept for days at times because you have so much to think about. It's hard work, but it's great and I love every minute of being able to perform and write songs."

The five-tracks of *Bones* were recorded part at home by Record and part in the studio with David Kosten (*Bat For Lashes*, *Everything*).



Everything). His debut album is "pretty much done" and can be expected around March next year.

"It is a bit of a concept album in some ways. I've got a few songs on there that just have a verse or a

ESSENTIAL INFO

RELEASES

2013
August 26 *The War* EP
November 24 *Bones* EP
2014 June Album: TBC

LABEL Virgin/EMI

MANAGEMENT Morsecode (Brendan Moon and Mike Bawden)

LIVE

Nov 28 supporting London Grammar, Brixton Electric
Nov 30 supporting London Grammar, Norwich Open

chorus because that's all I felt it needed," he adds. "Virgin have been really supportive of that - for me it loses the genuineness if you write something that's not in that moment."

HE SAID / SHE SAID



"Huey, it's the game bro, I say a line, you sing the other line. You don't have to smash a mug in my hair"

Rizzle Kicks' Jordan Stephens wasn't deterred by Huey Morgan's angry antics when the peeved *Fun Lovin' Criminals* star smashed a mug on *Never Mind The Buzzcocks* then 'did a Preston' and walked off set.

TAKE A BOW TEAM IMAGINE DRAGONS



THE LOWDOWN

Album: *Night Visions*
Highest chart position: No.2

Label: Interscope / KIDinaKORNER

Publisher: KIDinaKORNER / Universal, Songs Of Universal INC (BMI)

Legal: Robert Reynolds, Reynolds & Associates

Manager: Mac Reynolds, Reynolds Management

Agent: James Whitting, Coda

Marketing: Liz Goodwin, Polydor

Digital: Maddy Smith, Polydor

National press: Barbara Charone & Fred Mellor, MBC

Regional and online press: Hugo Simpson, MBC

National radio: Manish Arora & Laurence Pinkus, Polydor

Regional radio: Gavin Hughes, Polydor

TV: Vic Sindermann & Sarah Haddow, Polydor

THE BIG INTERVIEW ANNIE LENNOX OBE

ANNIE, GET YOUR GONG

As one half of Eurythmics and a huge solo star in her own right, Annie Lennox OBE has been a figurehead of British music around the world for over three decades. This week, she collected the 22nd Music Industry Trusts (MITs) Award in London - and told Music Week exactly what she thinks of the modern record business



TALENT

■ BY TIM INGHAM

Annie Lennox has never been one for letting people boss her around.

From her three-year tenure at the Royal Academy of Music in London in the 1970s to her first band with Dave Stewart, The Tourists, and the duo's explosion into the big time with Eurythmics, the Scot consistently marked herself out as a greatly determined individual - one with an uncompromising vision of who she wanted to be, and the music she needed to make.

Such fortitude to do things on her own terms has, naturally enough, invited multiple clashes with the music industry into Lennox's life - but it's also proven a key foundation in a career that has seen her win eight BRIT Awards, more than any other female artist, not to mention an Oscar, a Golden Globe, four Grammys, four Ivor Novellos and a litany of other coveted entertainment gongs.

Yet even amongst this array of silverware, the prize she picked up this Monday (November 4) in London will surely claim a special position.

The 22nd Music Industry Trusts Award was not only representative of her sparkling musical history, her ginormous record sales achievements or her astonishing charitable work as an activist for HIV and AIDs awareness. It was also a totemic memento for a music biz survivor; one who has heeded this industry's guidance when it's been warranted, but also refused to obey its poppycock over the years - no matter how flustered that attitude has left certain egotistical power players.

Even from her early days in music, Annie Lennox has tended to make the best decisions about Annie Lennox. Propelled by the global enormity of their 1983 second album *Sweet Dreams (Are Made Of This)*, Eurythmics went on to sell over 75 million albums and achieve over 20 hit singles across the world.

As she told the MITs crowd: "I love Dave Stewart, I respect him and I adore him. There's no question that if Dave and I hadn't met each other, I for one would have headed back to London and probably become a really third-rate music teacher... After three albums with The Tourists, litigation, all kinds of fisticuffs with record companies and bent management, we made it through."

In the early 1990s, Lennox went solo with typical fearlessness, not to mention a unique creative spectacle. Her debut album, *Diva*, was a smash, hitting No. 1 in the UK and selling six million copies worldwide - including 2.5 million in the US - to launch a career that has continued to change the face of modern British music ever since.

Now, aged 58, her forthright opinions refuse to be dampened or retract into simpering national treasure templates. Her publicly-aired uneasiness over the overt sexualisation of pop music recently hit multiple headlines, catapulting a critical, hot button issue into the realm of public debate. (Indeed, appreciating Lennox's ability to wrestle with this industry is typified by the fact she's surely the first MITs recipient to castigate record companies for "peddling highly-styled pornography" just weeks before collecting the trophy.)

Not just one of a kind, then - but also one who refuses to have her edges blunted, her wings clipped or, crucially, her artistic vision tampered with.

Music Week meets Annie Lennox.



Michael Segal 2005

"Dave and I definitely stood up for one another. Some people in the music industry are very nice. Some of them I hope I never see again"

ANNIE LENNOX OBE

How would you define your relationship with the music industry over the past 40 years?

[Laughs] Good question - shall I just swat that one out of the ballpark with a hefty swipe? My relationship with the industry has always been something quite fraught, challenging and difficult. Commerce and artistry are strange bedfellows. On the one hand it's great that there is still such a thing 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 a young and aspiring musician, it's tricky because there are all kinds of fish swimming in that pond. Some of them are unscrupulous and exploitative - you're almost a lamb to the slaughter. Dave and I were very aware of that, be it situations of litigation or people taking advantage. 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. I'm very happy to celebrate with representatives of the music industry [at the MITs] because we all have a common thread, but at the same time I know my relationship with them has been tested over the years.

Was there an element of you and Dave protecting each other in those early years of Eurythmics?

Absolutely. We stood up for each other. We looked out for each other's best interests. When we say the 'music industry', that's an amorphous collection of people. Some of them are very nice people, lovely, and some of them I hope I never see again.

ABOVE
Seeing double: Annie Lennox and Dave Stewart wrote and recorded huge global hits as Eurythmics including *Sweet Dreams (Are Made Of This)*, *Who's That Girl?*, *Sisters Are Doin' It For Themselves* (with Aretha Franklin) and *There Must Be An Angel (Playing With My Heart)*

Some young artists these days experience pressure from the industry to alter their image or their sound to become more saleable. Is that something you can relate to? How did you fend it off?

Of course - nothing ever changes, does it. We had solidarity and a resolution not to be turned into something we weren't. I remember that it was suggested by one record company executive in America that we would be selling McDonald's hamburgers or coming out in breakfast cereal packs. I'm serious! It was very, very offensive. It was kind of weird, you thought: 'Oh Christ, these people have some access to us. This is not what we're about and they totally don't get it - what are we going to do?' Fighting your own corner against corporate powers is tough. It's all corporate now, unless you go to independent companies. The world has been taken over by corporate powers.

It's almost unheard for an act today - especially one on a major label - to protest about having their music used on an ad.

Yes, they'd actually *want* it. It's a bit like David and Goliath or the little Dutch boy with his finger in the dam. It's ubiquitous. The world is a huge corporate structure. There's no getting away from it. It deeply affects and concerns me, this loss of innocence. It wasn't all sweetness in the 1970s - which themselves were challenging times - but it's a whole different beast now. I find it quite sinister.

You mean the corporatisation of everything? A lot of large-scale music events now seem to be funded by a bank or an investment house.

Yes, the whole deep connection that everything has with each other: the marketing of the fashion industry with the music industry; film, music, fashion - it's all the same thing now. Does it sadden me a little bit? Yes it does. Was I standing for something that in the end is kind of meaningless?

THE BIG INTERVIEW ANNIE LENNOX OBE

Perhaps. I don't know. I personally feel quite disturbed by the state of things today.

It probably doesn't help that some top people in business don't refer to movies, journalism or music separately anymore - it's all 'content'...

That's right. I suppose 'content' is one step down from 'talent'. It's not that these are bad people *per se*. It's just that it all gets to be part of a language of dumbing down, couldn't-care-less and maximising whatever profit they can grab. Because there isn't much profit really to be gained from music anymore in the way it used to be. To the creators of those albums, they were pieces of art; nowadays it's just a download. I'm talking from the perspective of a woman who's [nearly] 60 with kids, younger daughters, from a whole different generation.

What are your abiding memories of the beginning of your career, when things began to explode in the early 1980s? You must have been the golden girl, or golden duo, of the entire business?

Well, yes-ish. It depends on which perspective you're looking from. I suppose if you're looking at selling records and being really successful in that respect, for a while you're laying a few golden eggs. It's a strange place to be - it truly is. On the one hand it's exciting because you've finally got the platform you wanted, you're off on the rollercoaster ride. Everybody wants you all over the world, even though you can't be in more than a single place at once. Then you've totally lost your anonymity to the world of fame; suddenly you're in the world of celebrity. I don't even know what that word means - I'm offended by being called one. I don't think it's at all accurate, although I realise that I fall into the category, but it seems to be far more interesting to people in terms of selling than: 'I'm a musician, I'm an artist - I have something to say that's independent, not just decorous.'

Was that quite a pressurised environment for you?

Very much so, especially as a singer and performer. I chose to do it and I have no complaints or regrets about it whatsoever. But the pressure was enormous because you only have one voice, which is basically coming from two very small vocal cords. If you're singing through the night and talking through the day because you're doing interviews, the pressure is huge. Forget about the psychological pressure, just the physical turmoil of travelling, talking and singing; being all things to all people at all times. That cocoon is mad: 'We're doing this now. We're on the bus.' That went on, literally, for years.

With everyone around you presumably encouraging 'more, more, more'...

Yeah, it's that, but it's also that you become central to a universe that is core to people's existence. Your road crew, your management company, the people you work with creatively - you are at the epicentre of that. It comes slowly, but you suddenly go: 'Wow - how do I get off this now?'

You sound like an employer.

You are - that's exactly it. You have that responsibility.

You were the indisputable face of Eurythmics, even though creatively you were very much a duo.

Yes, and that was tricky because I was constantly

RIGHT

Some more 'I Love You's':

Annie Lennox tells Music Week that there is "something in the pipeline" as regards new music, but won't give away much more. Her last studio album was 2010's festive effort, *A Christmas Cornucopia*



"What does being a celebrity mean? I'm offended by being called one. But it can seem far more interesting to some people than a musician with something to say that's not just decorous"

ANNIE LENNOX OBE

battling to not have to be the focus. That's the irony of the whole thing for me in a way; I was the Mick Jagger to Dave's Keith [Richards]. I used to get very offended when people would say: 'It could just be you on the cover of the record.' I always fought that - we were a partnership. It was a weird challenge.

How did Dave respond to that environment?

At that time he didn't mind, but I think he got sick of it eventually. It kind of grinds you down. Ultimately because I was perceived as the focus, and Dave was perceived very often as the guy in the background, I think it got to him, very much.

How is your relationship with Dave nowadays?

It's distant. We don't live in the same country, we've got very different lives. He has his own creative world, I have mine, and it's separate. He moved to the States a very long time ago.

Is your overall view of that entire time, - and of Dave - on balance, one of fondness?

It's mixed, for both of us. It's more fond than not. I think we're both incredulous and amazed at what we achieved creatively. We were incredible survivors,

and we took a lot of blows and hits together. We were like the two musketeers. We were watching each other's backs, constantly.

You went solo as the 1990s arrived. Were you fearful of that move?

The '90s were so significant for me - much more so because I became a mother. Any [modern] female artists that are having children will identify with this: I very much wanted to have a family. That's a personal, private life. My first daughter Lola was born in 1990, and my second daughter, Tali, came along a few years later. I had babies and started an independent musical direction at the same time. That was very hard, because I desperately wanted to be with my kids. And at the same time, I couldn't deny that I wanted to explore my existence as an artist. That was very tough - being a mother and an artist at the same time was certainly more challenging than whether I could prove I could do it solo.

How did the industry react to those needs?

I was very fortunate, in that [manager] Simon Fuller was very, very understanding. He didn't demand anything of me that I wasn't able to handle, and was incredibly patient. He just said: 'Look, you just do what's right for you.' He allowed me freedom and flexibility to do half the promotional work that, ideally, he'd have probably wanted me to do. I never toured - never! The success of *Diva* was really done on half-steam. I did some promotional stuff on television and radio, and one performance in Central Park in New York. That was the sum total.



LEFT
Being herself tonight: MITS recipient Annie Lennox has released two chart-topping solo albums in the UK: 1992's *Diva* and 1995's *Medusa*

There's a debate going on now about the mystique of artists being eroded due to over-exposure on social networks, YouTube etc. Someone like Adele handles that well - you don't see her too often... You don't need to though, do you - she has made such an incredible impression on people that will last. If Adele never made another album, her existing records would always be there in the firmament of classics. She's a mum now, isn't she - so she'll understand what I'm talking about. When I first wanted to be a [female] singer/songwriter/performer, in the big scheme of things, there were so few artists like that. Now, there's a profusion. It's a whole other ball game. The issue of what it means to be a female artist is going to be discussed much more, simply because there's more of them.

And they sell, which means the industry will have a commercial imperative to explore those issues - issues you've been discussing with the media of late... I did not! I posted two Facebook blogs. I didn't say anything offensive, I was very careful with my words, because I really don't believe in being unfair to or attacking anybody. But it got picked up on.

What you wrote about the sexualisation of pop certainly had a tone of concern about it.

Absolutely - I have a very strong concern, about the way the whole world is going. It's a symptom of a whole phenomenon that's taking place in a new generation - not even my daughter's generation [early 20s], but the 12-year-old girls and boys. Stuff is happening without their parents even knowing it, [viewing material online] that's just: 'Oh my God,

Jesus Christ.' And the horse has already bolted, way out of the stable. There's going to be some kind of accounting having to take place for a whole manner of stuff. A lot of people will be saying: 'Hang on, we didn't even know that was happening.'

To be honest, I'm surprised that you of all people seem to be advocating some kind of censorship. It's really contextual, though - when an artist has a very young fanbase. I'm all for boundary-pushing, but it has to be in context. I really welcome this debate. It's a really healthy one that we need to have: the pornographisation of culture. What is porn? And if something's porn, or labelled as such, do we want kids under the age of, say, 12 having free exposure to it? That's the issue for me, when I really extrapolate what I think is important out of this phenomena: the objectification of young girls, and the question of what is pornography. At a time when we're looking at child sex slavery, paedophilic behaviour... all sorts of stuff that's coming out of the closet in society. It's the devaluing of young girls all over the world for their sexuality and it's an incredibly important debate. It's not all bad if it means we can start having these discussions. Think of the parents of these kids: we know that the whole market forces of the playground are really, really strong. We also know that the people selling whatever it is they're selling don't give a damn about the content. They don't care, if it makes a profit, that's fine. But parents - and I'm a parent - aren't coming from that perspective. Guys, if you have young kids, you really need to take control. Otherwise, what will be will be.

It's a shame that this could perhaps almost become an era of artistic enlightenment. Porn's freely available online, so there's arguably less need to blend it with music than ever before.

Well, sex sells - and it sells by the shedload. That's why millions of albums have been sold. I don't have an issue with any individual artist and what they do. What I have an issue with is if the audience are under a certain age - I'm really concerned about that, what they're exposed to.

While we've got you, we should ask about your current musical output - do you still have ambitions when it comes to making music?

Yes, and there is something in the pipeline. But because I'm so cautious about protecting the sort of integrity of what I'm doing... gah, that sounds so pompous. I didn't mean it like that! If I start saying something, I feel like I might give the game away, you know? There is something I'm thinking about doing - a little bit more proactive than that, actually. There's life in the old bird yet.

"When I became a mother, Simon Fuller was very, very understanding. He didn't demand anything of me that I couldn't handle. He was incredibly patient. *Diva* was really promoted on half-steam"

ANNIE LENNOX OBE

Other than Simon Fuller, which other music industry execs have had a really beneficial impact on your career?

My lawyer Andy Stinson has protected me forever. That man has always been there, for decades. He really is the one who I trust. It's hard to say for others, because back in the early days - to be frank - it seemed like it was a battle all the time. I'd love to say that somebody was really great, but it's tough. Sorry, I can't come up with too many names. There was one guy back in the early, early days in RCA that really championed us when other people were like: 'We don't get it. What does that mean? We should change that name.' I am so grateful to him. I don't think he's got anything to do with the music industry anymore. He saw our potential, and he loved us, he loved Eurythmics.

What has been the driving force in your career?

The thing that motivated me, right from the very, very start before I met anybody - when I was living in bedsits - was that I loved music. I was passionate about it, and I still am. There's something about music that's incredible, something you can't formulate. When I was putting together the double-CD collection of tracks I love [for the MITS attendees], I could have gone on forever. I am so grateful that music has been a part of my life. It's inspired me, lifted me, taken me to places I couldn't have imagined. Like the song says, *Sweet Dreams*, you know - it really is just that. For many people, music is solace, identity, celebration. I'm so grateful I have been able to participate in that. I've been so lucky. It hasn't been easy - it has been a challenge and it's been a fight and struggle. But is there anything worthwhile in life that isn't?

BUSINESS ANALYSIS Q3 SONGWRITING

EDITORIAL

Tedder and co
reignite Bonfire
with new run
of hits



Paul McCartney once famously remarked when asked about a possible Beatles reunion: "You can't reheat a soufflé." But in the world of songwriting plenty of careers have been heated up again in 2013.

In what is proving to be the year of both the comeback and underdog, what we are witnessing is the reigniting of a series of careers that had seemingly stalled or had already peaked. And in other instances some have tasted the kind of commercial success that appeared to have been beyond them.

Take, for instance, the top of our Q3 hit songwriters chart where Pharrell Williams and Ryan Tedder were separated by just a few thousand sales for the No 1 position. In both cases they are back at their commercial peaks again after several years in the relative doldrums.

"This year we are witnessing the reigniting of a series of careers that had seemingly stalled or had already peaked"

As successful as he was in the past with N.E.R.D. and The Neptunes plus under his own name, Get Lucky and Blurred Lines have lifted Williams to the kind of songwriting heights he has never enjoyed before. As for Tedder, not only is his band OneRepublic back on track with the chart-topping Counting Stars, their first UK Top 10 hit since 2008, but as a songwriter for other acts he has hit a new purple patch with Ellie Goulding's Burn and James Blunt's Bonfire Heart.

Williams' two big co-writes have also fired up again the careers of their respective main recording acts as well as in the case of Get Lucky its co-author Nile Rodgers. Before their global chart-topper, Daft Punk had not scored a UK Top 10 single since 2000 - let alone a million seller - while Blurred Lines has instantly turned Robin Thicke into a worldwide star after previously having only one UK Top 40 hit under his belt and that was some six years ago.

The revival and underdog story includes plenty of British songwriting names, among them Michael Rosenberg. He had been part of a band called Passenger as far back as 2003, but it was only after they broke up in 2009 and then the release of an eventual third solo album using the same moniker that he has got anywhere commercially.

David Bowie's return with a first, largely self-penned new album in a decade stunned everyone and it went on to top the chart, while just as unexpectedly his contemporary Rod Stewart started songwriting again, resulting in one of the 10 biggest albums of the year.

As for Arctic Monkeys, a band whose first four albums all went to No 1 hardly seemed in need of a retail revival. But that is exactly what Arctic Monkeys' AM has delivered, outscoring the entire sales of the group's last two offerings in the UK in just eight weeks.

Incredibly, the Domino release is the only album that has spent the first five weeks of Q4 locked in the Top 10, providing a handy reminder as industry and media start focusing on their New Year artist predictions never to overlook what you already have.

**Paul Williams,
Head of Business Analysis**

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

TEDDER RUNS PHARRELL CLOSE



Williams most successful pop composer for second quarter in a row after narrowly beating Ryan Tedder

PUBLISHING

■ BY PAUL WILLIAMS

Pharrell Williams got lucky again in Q3 as he fought off Ryan Tedder by the tiniest of margins to emerge as the period's top hit songwriter.

After a comfortable victory during the previous three months when his Daft Punk and Nile Rodgers co-write Get Lucky and Blurred Lines with Robin Thicke and TI ranked as the quarter's main two sellers, Williams (*pictured above*) had a much tougher battle on his hands to retain his supremacy.

However, another 500,000 sales of Blurred Lines to take its cumulative UK total beyond seven figures and more than 200,000 additional takers for fellow million-seller Get Lucky were enough to secure the N.E.R.D. and Neptunes co-founder top place on Music Week's exclusive countdown of the Top 50 hit songwriters for another quarter.

The Sony/ATV man finished ahead of Tedder by fewer than 2,000 sales on a chart compiled from songwriting shares of the 100 biggest-selling singles in the UK based on Official Charts Company data.

For Tedder the quarter ended slightly too early as a few more days' sales of his two big Q3 hits, Ellie Goulding chart-topper Burn and Counting

EXECUTIVE SUMMARY

- Pharrell Williams top hit songwriter for second successive quarter thanks again to co-writing Blurred Lines and Get Lucky
- Ryan Tedder narrowly pushed into second place with own run including Ellie Goulding hit Burn and OneRepublic's Counting Stars
- Passenger leading UK hit songwriter for second successive quarter
- US talent fills nearly half Top 50 hit songwriters chart to overtake UK
- Arctic Monkeys' AM places Alex Turner as top album songwriter

Stars for his own band OneRepublic, would have pushed him ahead of Williams. As it is, he has to settle for second place as Burn ranked as the period's fifth biggest single with more than 400,000 copies sold and Counting Stars the 17th top hit on its way to becoming during the following quarter Tedder's first UK No 1 as a recording artist.

Burn was co-written with Goulding, Greg Kurstin, Noel Zancanella and Tedder's OneRepublic colleague Brent Kutzle, while Tedder is not only ranked individually at No 2 on our chart but in ninth position as well with Kutzle. Tedder, who wrote Counting Stars alone, has his publishing for OneRepublic songs with Sony/ATV but for

NATIONALITY SHARE OF TOP 50 HIT SONGWRITERS CHART



■ **US 49.0%**
 ■ **UK 35.3%**
 ■ **REST OF EUROPE 11.8%**
 ■ **REST OF WORLD 3.9%**

PUBLISHER SHARE OF TOP 50 SONGWRITERS CHART



■ **SONY/ATV 33.0%**
 ■ **UNIVERSAL 24.2%**
 ■ **KOBALT 14.7%**
 ■ **WARNER/CHAPPELL 11.8%**
 ■ **OTHERS 16.3%**



ABOVE
 Burn brightly: Ryan Tedder co-wrote Ellie Goulding's No.1 plus his band's OneRepublic's Counting Stars

projects outside the group with Kobalt where Kutzle is also signed.

Lined up directly below Williams and Ryan Tedder are Avicii, Aloe Blac and Michael Einziger, the three writers of Avicii's chart-topping Wake Me Up. The song was the period's biggest seller with 980,316 buyers by the end of September, placing Avicii at No 3 on the songwriters chart with his interests also including I Could Be The One and You Make Me, and Sony/ATV colleague Einziger and Universal-signed Blac joint fourth. While Blac previously scored with I Need A Dollar, Wake Me Up is easily the biggest UK hit for Einziger who is guitarist and co-writer with US alternative rock band Incubus.

For the second successive quarter Sony/ATV-signed Passenger is the top-placed British hit songwriter, ranked at No 6 after his breakthrough hit Let Her Go sold nearly 300,000 further copies. The same song placed the Brighton singer-songwriter in second place on the Q2 songwriters countdown and it is now looking to emulate other 2013 hits Get Lucky, Blurred Lines and Wake Me Up by achieving its one-millionth UK sale.

In a quarter dominated by overseas talent, there are only two other UK names among the Top 10 songwriters: Arctic Monkeys and John Newman. Arctic Monkeys frontman Alex Turner and his colleagues are seventh after his band scored their biggest-selling single in the UK in seven years with Do I Wanna Know selling nearly 200,000 copies in Q3 alone. Why'd You Only Call Me When You're High, the group's first UK Top 10 single since Fluorescent Adolescent in 2007, was also among the period's Top 100 sellers, but Sony/ATV-signed Turner and his colleagues were even more successful in the albums market (see separate piece).

Having already topped the singles chart in 2012 as a vocalist and co-writer of Rudimental's Feel The Love, Kobalt's John Newman launched his own solo career with No 1 hit Love Me Again in May and it achieved more than 500,000 sales by the end of the quarter. That tally and more business for Feel The Love makes him Q3's 10th biggest hit songwriter, just ahead of his Love Me Again co-writer Steve Booker in 11th place. For Universal-

signed Booker, the song gave him his first chart-topper since Duffy co-write Mercy in 2008.

Sole author of his band Bastille's songs, Universal's Daniel Smith is placed among the Top 20 songwriters for a third successive quarter. Third in Q1 and sixth in Q2, he drops to 17th this time with his score made up of sales of Pompeii and Things We Lost In The Fire.

Also making a third consecutive appearance are Kobalt's Macklemore and Ryan Lewis who now have three UK Top 10 hits behind them with Thrift Shop, Can't Hold Us and Same Love with all but the latter penned exclusively by them. Having risen to runner-up spot on the Q1 songwriters chart and third during the following quarter, they finish eighth for the period just gone and are starting to show the kind of consistency demonstrated now over the last three years by Bruno Mars and his Smeezingtons colleagues Philip Lawrence and Ari Levine. The trio were Q1's top songwriters, fifth in Q2 and 12th in Q3 with more Mars Unorthodox Jukebox cuts delivering for them, this time Treasure and When I Was Your Man.

Macklemore and Lewis were among nine songwriting teams or individuals to place more than two songs among the quarter's Top 100 one-track sellers with the others being Sony/ATV's Avicii and Rudimental, Universal-signed Justin Timberlake, Warner/Chappell pairing Timbaland and J-Roc, Reservoir's 2 Chainz, Warner/Chappell's Claude Kelly and Kobalt's Dr Luke and Cirkut with the latter two sharing a spread of Q3 hits with Katy Perry's Roar, The Wanted's Walks Like Rihanna and Kesh's Crazy Kids.

The quarter also witnessed the highest-placed UK single yet for Lana Del Rey and a Top 10 return for seasoned hit songwriter Rick Nowels via her hit Summertime Sadness. Penned jointly by the two Sony/ATV writers and billed on the recording credits as Lana Del Rey Vs Cedric Gervais, it takes the pair to joint 13th on the songwriter chart. For Nowels, whose past credits include Belinda Carlisle's 1987 chart-topper Heaven Is A Place on Earth, Summertime Sadness placed him in the weekly UK Top 10 singles chart for the first time in more a decade.

Q3 2013 TOP 20 ALBUM SONGWRITERS

POS	WRITER(S)	PUBLISHER(S)
1	ARCTIC MONKEYS	Sony/ATV
2	MICHAEL ROSENBERG AKA PASSENGER	Sony/ATV
3	MUMFORD & SONS	Universal
4	DANIEL SMITH	Universal
5	TOM ODELL	Warner/Chappell
6	KINGS OF LEON	BMG Chrysalis
7	ROD STEWART	Sony/ATV
8	BENJAMIN MCKEE, DANIEL SERMON, DANIEL REYNOLDS (IMAGINE DRAGONS)	Universal
9	THE SMEEZINGTONS (PATRICK HERNANDEZ AKA BRUNO MARS, PHILIP LAWRENCE, ARI LEVINE)	BMG Chrysalis, Sony/ATV, Universal
10	KESI DRYDEN, PIERS AGGETT, AMI IZADKHAH AKA AMIR AMOR (RUDIMENTAL)	Sony/ATV
11	LONDON GRAMMAR	Warner/Chappell
12	JAKE KENNEDY AKA JAKE BUGG	Kobalt
13	ADAM WILES AKA CALVIN HARRIS	Sony/ATV
14	SHAWN CARTER AKA JAY Z	Warner/Chappell
15	ELLIE GOULDING	Global Talent
16	TIMOTHY MOSLEY AKA TIMBALAND AND JEROME HARMON AKA J-ROC	Warner/Chappell
17	ROBIN THICKE	Universal
18	IAIN ARCHER	Kobalt
19	OLLY MURS	Universal
20	JIM ELIOT	Sony/ATV

The above chart shows the top album songwriters of Q3 2013 based on shares of the UK's 20 highest-selling artist albums of the quarter

Source: Music Week research/Official Charts Company data

TOP 10 SINGLES Q3 2013

POS	ARTIST/TITLE / (WRITER) / PUBLISHER
1	AVICII Wake Me Up (Bergling, Dawkins, Einziger) Sony/ATV, Universal
2	ROBIN THICKE FEAT. TI & PHARRELL WILLIAMS Blurred Lines (Harris, Thicke, Williams) Sony/ATV, Universal
3	JOHN NEWMAN Love Me Again (Booker, Newman) Kobalt, Universal
4	KATY PERRY Roar (Gottwald, Martin, McKee, Perry, Walter) Kobalt, Kassner, Warner/Chappell
5	ELLIE GOULDING Burn (Goulding, Kurstin, Kutzle, Tedder, Zancanella) Global Talent, Kobalt, Sony/ATV
6	MILEY CYRUS We Can't Stop (Cyrus, Davis, Slaughter, Thomas, Thomas, Walters) Reel Muzik, Universal, Warner/Chappell
7	ICONA POP FEAT. CHARLI XCX I Love It (Aitchison, Berger, Eklow) Kobalt, Sony/ATV, Universal
8	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness (Grant, Nowels) Sony/ATV
9	NAUGHTY BOY FEAT. SAM SMITH (Coffer, El Kaubaisy, Khan, Mbabazi Murray, Napier, Omer, Smith) Kobalt, Sony/ATV, Universal
10	WILL.I.AM Bang Bang (Adams, Bono, Johnson, Mack) Warner/Chappell, BMG Chrysalis, Kassner

Q3 2013 TOP UK HIT SONGWRITERS

POS	WRITER(S)	PUBLISHER(S)
1	MICHAEL ROSENBERG AKA PASSENGER	Sony/ATV
2	ARCTIC MONKEYS	Sony/ATV
3	JOHN NEWMAN	Kobalt
4	STEVE BOOKER	Universal
5	DANIEL STEIN (BASTILLE)	Universal
6	ED DREWETT	Warner/Chappell
7	ADAM WILES AKA CALVIN HARRIS	Sony/ATV
8	KESI DRYDEN, PIERS AGGETT, AMI IZADKHAH AKA AMIR AMOR (RUDIMENTAL)	Sony/ATV
9	CHARLOTE AITCHISON AKA CHARLI XCX	Sony/ATV
10	BENJAMIN WESTBEECH AKA BREACH	Just Isn't Music
11	SHAHID KHAN AKA NAUGHTY BOY	Sony/ATV
12	TOM ODELL	Warner/Chappell
13	GABRIELLE GARDINER AKA GABZ CC	
14	SAM SMITH	Sony/ATV
15	WILLIAM KENNARD, SAUL MILTON (CHASE & STATUS)	Universal
16	GUY AND HOWARD LAWRENCE (DISCLOSURE)	Universal
17	NANA ABIONA AKA FUSE ODG	Universal
18	ED SHEERAN	Sony/ATV
19	WAYNE HECTOR	Warner/Chappell
20	WILL HEARD	Perfect Songs

The above chart shows the top UK songwriters of Q3 2013 based on shares of the UK's 100 biggest-selling singles of the quarter

Source: Music Week research/Official Charts Company data

BUSINESS ANALYSIS Q3 SONGWRITING

Warner/Chappell's Ed Drewett shared with BMG Chrysalis's Steve Mac Song of The Year honours at ASCAP's London awards last month for The Wanted's Glad You Came (a hit when Mac was with Peermusic) and his run of success continued in Q3 with co-writes Best Song Ever for One Direction and Dear Darlin' for Olly Murs. These placed him 19th on the songwriters chart, while just missing out on a place in our Top 50 is Drewett's Warner/Chappell colleague Wayne Hector, also a co-writer of Glad You Came (but affiliated to ASCAP rival BMI in the US) and Best Song Ever, while away from Drewett he co-wrote Eliza Doolittle's Q3 hit Big When I Was Little.

Drewett is one of 18 UK songwriting individuals or teams in a Top 50 songwriters chart that actually comprises 51 positions because there are two writers sharing 50th place: Ed Sheeran and Taylor Swift for their Sony/ATV copyright Everything Has Changed. This gave British songwriters a 35.3% share of the chart's placings, down from 46% in Q2, as US songwriters gained the lead by increasing their share from 40% to 49%. Non-UK European songwriters made up 11.8% of the chart, led by Swede Avicii and Imagem's Frenchmen Daft Punk, and writers from the rest of the world 3.9%.

Q3 2013 TOP 50 HIT SONGWRITERS

Source: Music Week research/Official Charts Company data

POS WRITER(S) PUBLISHER(S)

1	PHARRELL WILLIAMS	Sony/ATV
2	RYAN TEDDER*	Kobalt, Sony/ATV
3	TIM BERGLING AKA AVICII	Sony/ATV
4=	EGBERT DAWKINS AKA ALOE BLAC	Universal
4=	MICHAEL EINZIGER	Sony/ATV
6	MICHAEL ROSENBERG AKA PASSENGER	Sony/ATV
7	ARCTIC MONKEYS	Sony/ATV
8	BEN HAGGERTY AKA MACKLEMORE, RYAN LEWIS	Kobalt
9	RYAN TEDDER*, BRENT KUTZLE (ONEREPUBLIC)	Sony/ATV, Kobalt
10	JOHN NEWMAN	Kobalt
11	STEVE BOOKER	Universal
12	THE SMEEZINGTONS (PATRICK HERNANDEZ AKA BRUNO MARS, PHILIP LAWRENCE, ARI LEVINE)	BMG Chrysalis, Sony/ATV, Universal
13=	ELIZABETH GRANT AKA LANA DEL REY	Sony/ATV
13=	RICK NOWELS	Sony/ATV
15	PLANET VI (TIMOTHY AND THERON THOMAS)	Universal
16	THOMAS BANGALTER, GUY HOMEM CHRISTO (DAFT PUNK)	Imagem
17	DANIEL SMITH (BASTILLE)	Universal
18	BENJAMIN MCKEE, DANIEL SERMON, DANIEL REYNOLDS (IMAGINE DRAGONS)	Universal
19	ED DREWETT	Warner/Chappell
20	ADAM WILES AKA CALVIN HARRIS	Sony/ATV
21	KESI DRYDEN, PIERS AGGETT, AMI IZADKHAH AKA AMIR AMOR (RUDIMENTAL)	Sony/ATV
22	ADRIAN HELD, TOBIAS RIESER (KLANGKARUSSELL)	Budde
23=	CHARLOTE AITCHISON AKA CHARLI XCX	Sony/ATV
23=	PATRIK BERGER	Kobalt
23=	LINUS EKLOW	Universal
26	ROBIN THICKE	Universal
27	JOSHUA COLEMAN AKA AMMO	Kobalt
28	BENJAMIN WESTBEECH AKA BREACH	Just Isn't Music
29=	LUKASZ GOTTWALD AKA DR LUKE	Kobalt
29=	HENRY WALTER AKA CIRKUT	Kobalt
31	TIMOTHY MOSLEY AKA TIMBALAND AND JEROME HARMON AKA J-ROC	Warner/Chappell
32	SHAHID KHAN AKA NAUGHTY BOY	Sony/ATV
33	TOM ODELL	Warner/Chappell
34	GABRIELLE GARDINER AKA GABZ	CC
35	TERIUS NASH AKA THE DREAM	Warner/Chappell
36	SAM SMITH	Sony/ATV
37	GREG KURSTIN	Sony/ATV
38	STEFANI GERMANOTTA AKA LADY GAGA	Sony/ATV
39	AYAH MARAR	Notting Hill
40	JASON DESROULEAUX AKA JASON DERULO	Universal
41	JUSTIN TIMBERLAKE	Universal
42	WILLIAM KENNARD, SAUL MILTON (CHASE & STATUS)	Universal
43	GUY AND HOWARD LAWRENCE (DISCLOSURE)	Universal
44	KINGS OF LEON	BMG Chrysalis
45=	BONNIE MCKEE	Kassner
45=	MARTIN SANDBERG AKA MAX MARTIN	Kobalt
45=	KATY PERRY	Warner/Chappell
48	CLAUDE KELLY	Warner/Chappell
49	NANA ABIONA AKA FUSE ODG	Universal
50=	ED SHEERAN	Sony/ATV
50=	TAYLOR SWIFT	Sony/ATV

*Signed to Kobalt for solo work, Sony/ATV for OneRepublic work

The above chart shows the top hit songwriters of Q3 2013 based on shares of the UK's 100 biggest-selling singles of the quarter

ALBUMS FOCUS: GLASTONBURY ACTS ENJOY STORMING Q3 AFTER FESTIVAL

Alex Turner and Arctic Monkeys head a Glastonbury-flavoured chart of Q3's top album songwriters with four of the five leading names having played this year's festival.

The Arctic Monkeys frontman (pictured, right) and his colleagues claim an easy victory on the countdown, which is exclusively compiled by *Music Week* from songwriting shares of the Official Charts Company's 20 biggest-selling artist albums in the UK across the quarter.

The band outscore their two nearest rivals combined after AM became the only artist album to sell more than 200,000 copies between July and September.

The album was largely self-written by Sony/ATV-signed Turner and the group with the only exceptions being Mad Sounds written with producer Alan Smyth from the band's home city of Sheffield and I Wanna Be Yours, co-authored by veteran performance poet John Cooper Clarke.

AM shifted nearly 250,000 copies during the last three weeks of the quarter and followed the band headlining the opening Friday night of this year's Glastonbury Festival towards the close of Q2 (June 28). Although the album did not reach retail until more than two months later, the set clearly played an important role in boosting its sales, while more immediately several other of Q3's leading album songwriters sustained a Glastonbury lift.

Among them were Mumford & Sons whose *Babel* returned to No 1 the weekend after they closed the festival and the album takes the Universal Publishing signings to No 3 on our album songwriters chart. They had previously led the same countdown during the corresponding period last year, shortly after the album came out.

Both Tom Odell and Bastille's Daniel Smith also enjoyed a sales boost from performing at the Worthy Farm event to place them in the top five of the songwriters chart.

Having finished second in Q2, Universal-signed Smith is fourth this time after his band's debut album *Bad Blood*, which he solely penned, sold nearly 80,000 extra copies.

Warner/Chappell's Odell just missed out on a place among the Top 20 album songwriters last time after his own debut *Long Way Down* was not released until the quarter was almost over, but a full three months of sales in Q3 takes him



to No 5 on the songwriters countdown this time. Many of the album's songs were penned by the Brits Critics' Choice winner alone, but others featured collaborators such as Eg White.

Kings Of Leon spent the final week of Q3 with their BMG Chrysalis-published *Mechanical Bull* album debuting at No 1 on the sales chart and what it sold that week is enough to take the Nashville band to sixth place on our songwriters chart. *Mechanical Bull* was one of only three albums among the quarter's Top 20 artist sellers whose standard version was written entirely by the recording act. *Babel* was one of the others and the third was *All The Little Lights*, exclusively penned by Sony/ATV's Passenger and placing him at No 2 on the countdown, a position above where he finished in Q2.

Almost writing their album all by themselves were Warner/Chappell's London Grammar who are ranked 11th after their *Metal & Dust Recordings/Ministry of Sound* debut *If You Wait* sold 65,000 copies by the end of September. The only songs on the album not partly or totally authored by the group are *Shyer*, written with Joel Pott, and a cover of French electro house artist Kavinsky's *Nightcall*, which he created with Daft Punk's Guy-Manuel De Homem Christo.

Other brand new albums making an impact on the



songwriters chart are *Magna Carta Holy Grail*, the period's fifth biggest artist seller and taking Warner/Chappell's Jay Z to 14th on our chart. The album also includes contributions from Warner/Chappell pair Timbaland and J-Roc who are 16th having further registered among the credits on Robin Thicke's *Blurred Lines* long player. Universal-signed Thicke himself secures 17th spot.

Runner-up last time, Rod Stewart is Q3's seventh most successful album songwriter after his set *Time* shifted another 112,000 albums, while other names on the Q2 songwriters chart returning include his Sony/ATV colleagues Rudimental, Universal's Imagine Dragons and The Smeezingtons, comprising BMG Chrysalis's Bruno Mars, Sony/ATV's Philip Lawrence and Universal's Ari Levine.

Both Global Talent's Ellie Goulding and Universal's Olly Murs win places in the chart thanks to their latest albums, as does Sony/ATV-signed Jim Eliot, who contributed to both releases. He takes 20th place after co-penning *Dear Darlin'* on Murs' *Right Place Right Time* and a number of cuts on Goulding's *Halcyon*, including the hit single *Anything Could Happen*.

VIEWPOINT US PERFORMANCE RIGHTS

FIGHTING FOR THE RIGHT

PPL boss Peter Leathem details the UK PRO's efforts to establish a performance right in the United States and outlines the impact such a right would have on the global music industry



Picture credit: Martin Falbisoner



ROYALTIES

■ BY PETER LEATHEM CEO, PPL

The US does stand out in not having a performance right for terrestrial radio. It is inconsistent with much of the rest of the world, with all the ten largest economies having such rights, save for China and the US, and encouragingly China is in the process of introducing legislation to create such rights.

There has been a long debate in the US about the introduction of such rights. I first joined lobbying sessions in the US in 2007. The logic being that support from other closely allied countries, like the UK, would help the US politicians to understand how things work in the rest of the world (without radio becoming unprofitable) and how the country's economy would also benefit from a balance of trade surplus due to the popularity of US music globally. Under current reciprocal treatment, the lack of terrestrial radio rights in the US means that US repertoire is not protected in many other countries and so can be used by radio without payment being made.

I was present at the debate and vote in 2009 when a broad, bipartisan majority of the House of Representatives Judiciary Committee favourably reported the "Performance Rights Act" to the full House. The Senate Judiciary Committee reported similar legislation to the full Senate. Shortly after there were lengthy negotiations between the commercial radio and music industries that came quite close to introducing a performance right. However, this ultimately floundered.

It does feel that at some point a performance

"It feels that at some point a performance right will be introduced in the US, not least because it is fair and proportionate. It would have a positive impact on licensing revenues and the recording industry"

PETER LEATHEM, PPL

right will be introduced in the US, not least because it is fair and proportionate to do so. The basic principle that applies around much of the rest of the world is that if a business wants to make use of someone's sound recordings then it is only right that the owner of those recordings and the performers on those recordings benefit by way of a small share of the commercial upside that business enjoys by using the recordings. When I have previously joined the lobbying efforts in the US, examples have been provided of now destitute performers who have their recorded performances played on radio all of the time yet receive no payments despite their essential contribution to the multi-billion dollar US commercial radio industry. Commercial recordings often represent over two thirds of the total broadcast output of commercial radio and so clearly the recordings make up an essential part of their service.

Further, it is inconsistent to have the likes of XM/Sirius and Pandora in the US paying performance fees to record companies and performers just because they deliver their services by satellite and the internet, as they still compete with terrestrial radio for listeners.

It is interesting that Clear Channel, for example, has chosen to start to make arrangements to pay out for terrestrial radio as part of a wider set of licensing arrangements with some record

ABOVE

The battle continues: Mel Watt's Free Market Royalty Act is the latest attempt in the US Congress to establish legislation for a performance right that would compensate terrestrial radio airplay

companies, with its deal with Warner Music being the most recent and the largest of its deals to date. Rather than demonstrating that the market is taking care of matters and that no legislation is needed, it rather makes the issue seem worse. Only a select few will be paid in return for a range of commercial arrangements.

While I can understand why Clear Channel may want to strike deals now on terrestrial radio in return for, no doubt, more advantageous online terms, it does beg the question why Clear Channel would be entering into these arrangements if they did not believe that a terrestrial right was highly likely at some point.

Whether Mel Watt's proposed Free Market Royalty Act in the US is the initiative that will bring in that right I do not know. It is very difficult to predict the US legislative process, as we have recently seen with the Government shut down. However, were it to do so it would benefit performers and record companies around the world. The extent of the benefit would very much depend on the licensing terms that were then agreed or set by the appropriate rate setting mechanism in the US. Given the popularity of music from the UK in the US, any share of the revenues of the terrestrial radio market in the US would have a significant beneficial impact on the UK recorded music industry.

Indeed, as US repertoire would qualify for copyright protection in many more countries around the world, there would necessarily be a positive impact on total licensing revenues and so a very positive impact on the global recording industry, even if that meant a slight re-distribution of the value towards US repertoire in certain territories.

PROFILE BOYZONE

THE BOYZ ARE BACK IN TOWN

20 years after their career together began, Boyzone are back on our fair shores for an ITV special, a massive UK and Ireland arena tour and an album of new music



TALENT

■ BY TINA HART

You know that infamous performance. November 1993, and five fresh-faced Irish lads fling their limbs about in a hyperactive manner on Ireland's biggest TV programme, *The Late Late Show*. Boyzone have come a long, long way since those beginnings.

The four-piece remain one of the most popular boybands of the modern pop era, and are now returning some two decades after their televisual debut with renewed vigour and some belting tunes to boot. The *BZ20* album is ready to be unleashed, with a slew of high-profile promo set to follow.

Having spent a chunk of time *Down Under* - where Ronan Keating has been busy as the judge of

ABOVE
Boyzone
2013: Keith Duffy, Ronan Keating, Mikey Graham and Shane Lynch

“We’ve obviously had our knocks and it’s hard when people lose faith or stick the knife in. Overall though, the fact that we’re still here, with a new label, means we have little to moan about”

BOYZONE

The *X Factor Australia* - the group have laid down recording sessions at Metrophonic with top pop producer Brian Rawling.

There’s plenty of energy and enthusiasm from the man band’s camp as they and their new label talk to *Music Week* about 20th anniversary celebrations, forthcoming activity and big ambitions for the next chapter of Boyzone...

Tell us about the moment when you all finally agreed to this 20th anniversary campaign... Ever since releasing the *Brother* album in 2010 after Stephen [Gately] had passed, we always had an eye on 2013 as it would see us making it to 20 years together. It was just a case of working out exactly what the album would be.

How was it shopping the album idea to labels/tour idea to promoters and why did you choose the companies and people that you did?

The tour came first, and as ever we went with 3A Entertainment as Pete and Dennis [Wilson and Arnold, directors] have promoted every tour we’ve done in the UK. We were assuming that the album would be with Universal but after nineteen years on Polydor, they had other ideas!



LEFT BZ20: The new album will be released on November 25, preceded by single *Love Will Save The Day* on November 17 through Warner Music/Rhino UK. An ITV special - *Boyzone at 20: No Matter What* - will air on December 13. The group's UK arena tour kicks off in Belfast on November 29

The response so far has been great. We have a very loyal fanbase but it's always nerve-racking waiting to hear what they have to say. Social media these days allows us to get an immediate and very honest response – fortunately it's all been amazingly positive.

Can you reveal any other collaborators on the LP? Ronan's done some writing with Paul Barry and also *DNA* down in Australia. Mikey has also been writing with the Metrophonic guys, so it's great to have those tracks on the album. It's been a healthy combination of contribution from us, Brian, Ric and our manager, Mark Plunkett.

Tell us about your forthcoming hour-long ITV special - what's it all about?

The BZ20 special should be great! 9pm on Friday, December 13 – eight songs performed with our live band in front of a studio audience of 500, plus lots of interviews and chats with Dannii Minogue as host. Happy days!

Who's working on the tour staging and performing with you? Are you allowed to tell us a bit about what can we expect from it?

As ever, our manager Mark along with creative director, Paul Roberts, LD Peter Barnes, stylist Shelina Somani-Lewis and production manager Iain Whitehead are working their magic. We love to have a bit of fun on stage and will mix up some new tracks from BZ20 along with all the hits.

What are some of the hardest lessons being in the music business has taught you?

We've obviously had our knocks over the years and it's hard when people lose faith or stick the knife in. Overall though, the fact that we are here in 2013, with a new label, celebrating 20 years of Boyzone means we have little to moan about really.

Anything else you'd like to mention to the *Music Week* readers?

We'd just like to thank all those that have stood by us and stuck with us over the past 20 years. The Boyzone family spreads far and wide and we are incredibly fortunate to be able to celebrate BZ20 with them all... roll on the next 20 years.

Warner [and Rhino UK] very quickly got in touch and we were more than happy to sign with them and start an exciting new chapter for Boyzone.

How much have you been splitting your time between Australia and Metrophonic? Did you record in the UK at all with Brian Rawling? Vocal sessions have been split between the UK and Australia as Ronan has been judging on the Australian *X Factor*. We've worked with Metrophonic many times over the years so the comfortable relationship we all have allows for that flexibility to work.

Following the performance of lead single *Love Will Save The Day* on Aussie *X Factor*, what kind of response did you get?

RHINO: 'CRITICALLY, THEY'RE STILL MAKING GREAT MUSIC AND THAT'S WHAT MATTERS'



Dan Chalmers,
President, Rhino UK

How did you come to sign the new deal with Boyzone?

It was a hotly-contested, open-market signing.

We met with the band and their management and talked them through our ambitions and plans for their career and music – I think we all realised that we could form a solid partnership with shared goals and that's how the deal came about.

How significant a deal is this for Rhino UK?

We partner with big established acts; it's what we're good at. We have a fantastic catalogue business that creates exciting new opportunities and releases for timeless legends and we have a solid track record of success with new music from an impressive range of artists. We've worked with the likes of Bette Midler, The Overtones, The Soldiers and the Bee Gees on multi-platinum records and delivered career highs for Jools Holland and the Travelling Wilburys, who we helped to land their first No.1 album. We're looking to use this in-house expertise to get behind Boyzone's amazing new album, which I think will appeal to a wide base of fans.

Where do you see the band's stock right now after 20 years?

They've had 18 Top 10 hits, six No.1 singles and 25 million record sales worldwide – they're one of the biggest boy bands of the past 20 years. Critically, they're still making great music and that's what matters most of all. I think because they're credible musicians with genuine singing talent, their profile and reputation have remained intact and I'm looking forward to seeing the response to their new material.

What are your plans for marketing BZ20 and what are your ambitions for the record?

We're getting strong on-air support for their first single *Love Will Save The Day*, which went straight to the A-List on Radio 2 and is in the Top 20 of the national airplay chart ahead of its release on the November 17. There's also a strong TV schedule, as well as key appearances on big shows such as *This Morning*, we've got a massive hour-long ITV special lined up.

Can you tell us a little bit about your longer term plans for the band?

As with all of our artists, we'll look to work closely with their management to develop their long-term career. With Boyzone we're building on strong foundations, but it's still essential that we put our full force behind the album to engage fans and drive awareness of this great new record.

FEATURE B*UNIQUE

A UNIQUE PROPOSITION

With Kodaline, one of 2013's biggest breakthrough acts, on their roster, how is British independent label and publisher B*Unique faring after 12 years in the music business?

INTERVIEW

BY RHIAN JONES

Back in 2004, the B*Unique label made its grand entrance onto the music scene, signing a little-known Leeds band called the Kaiser Chiefs.

Their debut album *Employment*, released in March 2005, was the fourth best-selling in the UK that year. B*Unique founders Mark Lewis and Martin Toher then went on to discover and sign The Automatic, The Ordinary Boys, The Twang, Fenech-Soler and Kodaline – who reached No.3 on the UK Albums Chart in June this year with their debut *In A Perfect World*.

However, in recent times, the biggest successes at B*Unique have mainly been claimed by its publishing arm. Over the last two-and-a-half years, its writers have racked up cuts on four Official UK No.1 singles: Olly Murs' *My Heart Skips A Beat* (Sam Preston) and Naughty Boy's *La La La* (Jonny Coffer), as well as two tracks, *Feel The Love* and *Love Me Again*, by artist/writer John Newman.

Both Lewis and Toher began their music industry careers as talent scouts at major labels, and Toher today describes its setup as a "mobile A&R company". After launching in 2001, B*Unique began life by signing US acts that had yet to be released in the UK, such as Alkaline Trio and Coheed & Cambria who provided income for the business to get off the ground.

Then in 2002, producer Matt Hales, aka Aqualung became the firm's first UK signee. His debut single *Strange And Beautiful* (I'll Put A Spell On You) was used as the soundtrack on a TV commercial for the new Volkswagen Beetle. Released in September 2002, it hit No.7 on the UK Singles Chart marking B*Unique's first success. Out in the same month, Hales' self-titled debut album achieved gold status before the end of the year.

The company then signed a band from Worthing that started life as "pretty awful" – The Ordinary Boys. The duo had fallen musically head over heels for their charismatic frontman, Samuel Preston – who is still signed to B*Unique for publishing and has written for Cher, Enrique Iglesias, Olly Murs and Chloe Howl.

It was Preston who pointed Lewis and Toher in the direction of the Kaiser Chiefs, who would remain on B*Unique for four studio albums – including the chart-topping *Employment* and follow-up *Yours Truly, Angry Mob* (2007) – plus a singles collection, before parting ways earlier this year.

"The relationship came to a natural end," explains Toher. "They changed as a band and Nick [Hodgson] who was one of the main writers left. They were torn between this balance of being cool and commercial. They chose commercial. They are a fantastic live band and we had a fantastic time with them."

2013 is shaping up to be Toher and Lewis' most successful year to date across the company, thanks

ABOVE
Success stories:

Clockwise from left: Irish band Kodaline who were nominated for the BBC's Sound of 2013 poll, Mark Lewis (left) and Martin Toher (right) and B*Unique's first chart victory the Kaiser Chiefs

"We're in a far better situation than we were five years ago in terms of sales. The immediacy of iTunes means we're getting sales worldwide and the acts are just getting bigger"

MARTIN TOHER

largely to its growing publishing division. "We're breaking Kodaline worldwide and John Newman's *Love Me Again* is probably one of the biggest records I've ever known," says Toher. "It feels like all of the stuff we've been doing is coming to fruition now."

Working with Kobalt, sync has proven the biggest growth area for the company over the last decade. New B*Unique artists are regularly sent to the US for showcases where one deal could make between \$5,000 and \$15,000.

Tracks have appeared in cult medical drama *Grey's Anatomy* as well as in Google's online *Zeitgeist* ad and comedy series *Modern Family*. "It's come from us being proactive, going to the source rather than just playing CDs to people," says Lewis. "We sent Ben [Francis Leftwich] out there, Luke Sital Singh and Kodaline have been out twice. We invited 50 or 60 sync people down to a showcase and everyone came. We're still getting results from that and that was last June."

The story isn't quite as positive for streaming, however, where income is tiny, according to Lewis: "It's minuscule for us, but especially on publishing. I think it's a volume game – the more titles you have, the more market share you have. I don't think the

[royalty] rate should be 50:50 for recording and publishing rights though, we wear both hats and there's a lot more investment in recording rights."

The biggest change over the course of B*Unique's existence is international impact and the ability to make tracks available to buy via iTunes almost immediately. "We used to get a sync but would never have any sales attached to it, because it would take three months to get the record out," explains Toher. "It's a far better situation than it was five years ago now because we're getting sales worldwide and the acts are getting bigger."

"Single and EP sales are making up the deficit [that the decline in physical sales has left] as well," adds Lewis. "Even before we release an album in America, Kodaline must have done maybe 15,000 EPs. It's quite encouraging. It's made us much more aware of the impact of international. You spent most of your time a few years ago agitated to get the record released; for someone to care [in the local territory]. Now it's going to be out there so if there is action on it, we'll be touring more and we can build it."

Future plans are to expand the publishing company, where recent signings include Universal Republic artist James Bay, hotly tipped Blackpool band Darlia and John Power of Cast. Up-and-coming writers such as James Flannigan and Grace Tither join Bounty Killer (co writer of No Doubt's *Hey Baby*) and Youth on the roster.

"We're always going to be signing things," says Lewis. "We just want a great voice and the ability to write a great song. Our success so far has been really encouraging and long may it continue – here's to the next ten years."

PROFILE JIMMY WEBB

'ELVIS PRESLEY INVITED ME INTO THE INNER CIRCLE'

His compositions have been covered by everyone from Frank Sinatra to Isaac Hayes, R.E.M, The Supremes, Glen Campbell and, of course, The King. Now legendary songwriter Jimmy Webb is back with a new album all of his own - featuring a few of his famous friends...



TALENT

BY PAUL WILLIAMS

No less than Frank Sinatra described Jimmy Webb's *By The Time I Get To Phoenix* as "the greatest torch song ever written".

The singer-songwriter was incredibly still in his teens when he penned it and it was eventually covered by Glen Campbell, starting an incredible creative relationship between the pair that included the country music star recording many of Webb's songs, including *Wichita Lineman*, *Galveston* and *Where's The Playground, Susie*.

His countless other classics include *Up, Up And Away*, *The Worst That Could Happen* and *MacArthur Park* with his creations placed along the way with many of music's greatest recording artists, including Elvis Presley, Barbra Streisand, Sammy Davis Jr and Sinatra himself.

Honoured in 2012 at the Ivor Novello Awards in London with the Special International Award, Webb returned to the UK this week to promote his own new album *Still Within The Sound Of My Voice*, which came out on November 4 via eOne

"Songwriting is very important to me. It expresses for people an emotional side of life that they might be incapable of expressing themselves. Songs can communicate the unspeakable"

JIMMY WEBB

Music. It follows 2010's *Just Across The River* and similarly includes him revisiting some of his most celebrated songs with a stellar cast of old and new friends, including Brian Wilson, Art Garfunkel, Carly Simon, Joe Cocker, Kris Kristofferson and Rumer.

During his UK promotional schedule, which included a performance on *Later...with Jools Holland* and playing the *Under The Bridge* venue in London, *Music Week* caught up with Webb to discuss his new album, his friendship with Elvis Presley, writing *Wichita Lineman* and what he makes of today's standard songwriting processes...

ABOVE
By the time he gets to Phoenix: Jimmy Webb revisits some of his classic songs on his new duets album

The new album has an incredible cast list of names. Did you start with a wish-list or did it organically just come together?

It goes back to the first record *Just Across The River*. It was one Lucinda Williams who came in and said, "I'd like to do *Gavelston* with you" and it all grew from that really, but it's mostly volunteers. On this second album we did solicit, we made a few calls, but they are all friends, for the most part very close friends, and really just all got into the spirit of the thing.

People like Joe Cocker and Art Garfunkel you would have known a long time, but there are newer names like Rumer. How did you come across her? It's funny. I feel I've known Sarah [Joyce, Rumer] for a long time. I met her through other songwriters. She has an obsession, if you will, getting to know some of us older guys who have had some success in songwriting and she likes to be around that and absorb that. I'm not quite sure where the first introduction was made. I'm really a little vague on that because she was working with

PROFILE JIMMY WEBB



ABOVE
Singing in the wire: Jimmy Webb has written a number of hits for Glen Campbell (left), including Wichita Lineman

Paul Williams, she was working with Stephen Bishop, she had worked with Hal David. She was just relentless and became kind of a darling to a lot of us and when she cut [Webb's song] P.F. Sloan in Britain and it became a hit then she became a household name around here. Then we went to dinner a couple of times. We had some fantastic evenings. She's a wonderful girl. When I came over to England for the Ivors she had expressed a desire in seeing me get that award and I was able to get a ticket for her at my table through Tim Rice and some other friends. She said, "Do you want to be on Jools Holland with me?" and I said, "I'd love to be, but I don't think even God could arrange that" and she said, "We'll see" and the next day we were down at the studio rehearsing and indeed we did go on Jools Holland together.

Another name that jumps out of the album's credits is Justin Currie. How long have you known him? He's another new friend. I had just heard a song of his, a couple of songs of his from my producer Freddie Mollin and it seems like we have one inspirational voice on every album. On the first album it was Mark Knopfler we were listening to every time we headed down to the studio and on this album it was Justin Currie. What a voice! So finally Freddie says, "Listen, shall we try to get him to appear on the album?" I said, "I want him. I really want him. This is one of the most strong and identifiable voices I've heard" and I thought we would make a great duet with You Can't Treat The Wrong Man Right and it seems as though we are going to be able to do that together when I am in England on Jools Holland.

When you got the Ivor Novello award last year you spoke very affectionately about the UK. I started coming to England when I was practically a teenager and working with Richard Harris. I was

"Elvis changed me into someone special. The effect he had on an audience was supernatural, like an electromagnetic field"

JIMMY WEBB

really in the mix of the social scene in London, sometimes staying in England for months at a time and very close with David and Gayle Hemmings and John Barry was a close friend. I was there when Harry Nilsson was recording the Nilsson Schilmsen album with Richard Perry. I was close friends with [Beatles publicist] Derek Taylor and I was able to attend one precious "White Album" session and I played the Albert Hall. My publisher was Terry Oates who lived in Barnes and I am the only overseas member of the Barnes Bowling Club and I still am. I haven't been [to the UK] enough lately and I lost my dear friend Terry Oates a couple of years ago.

You mentioned Richard Harris who did the first hit version of Macarthur Park, which you do on the new album with Brian Wilson. Is Brian someone you have known for a long time?

Yeah. I remember him coming to my 30th birthday party in a bathrobe and handing me a bottle of Champagne and then leaving. Brian's always been a solid guy.

Macarthur Park is always one of those songs that divide opinion. Some people think it is amazing, others are not so sure.

Let's be adults. I know some people don't like it. It's very interesting some people absolutely adore it. There have been times I wish I had never written the damn thing to tell you the truth, but I look back on it with a certain sense of accomplishment that

we were able to get a piece of that complexity on the radio, that it did generate tremendous sales over the world. It was the first-time record for an actor named Richard Harris. Then in 1978 it was recorded by Donna Summer and was No.1 in the States. It's been recorded by hundreds of people so it can't be all bad.

I have to ask you about the song Elvis And Me on the album - who else are you going to record it with but his backing singers The Jordanaires?

The Jordanaires came in, all 80-year-old men, and I don't think any of us knew what to expect. We were just amazed and transported back really when they opened their mouths.

How close were you to Elvis?

I was up there to see him several times and he always had me invited into the inner circle. There are about four different conversations and different episodes that happened with him in Vegas included in that song. The one conceit is they didn't all happen on the same night.

How significant was he to you?

I felt he had changed me into someone important and special. He had that effect and I'm sure this is the mythology of Elvis that everybody felt that so the song in a sense it's every fan singing, but they were personal experiences, including the night he dropped the note on my table and said, "Jimmy come back stage." That happened, but as far as the effect he had on an audience it was nothing short of supernatural. It was some sort of electromagnetic field. It was almost like a UFO; you couldn't take your eyes off of him. It was very much something akin to a religious service at the end of the show when all the women would go down to the front almost as an evangelical context of the congregation as it were and stand as close to the stage with their

hands out like supplicants and he would come along to the edge of the stage and kiss each one. He really kissed them. He didn't just peck them on the cheek. He kissed these girls and put silk scarves around their necks so each had the sacrament as it were. There was something very unearthly about the whole thing and it lives on.

Am I right in thinking the first record you ever bought was one by Glen Campbell?

It was. When I was 14 years old and riding a tractor, working for a farmer and listening to a transistor radio, I heard this song Turn Around, Look At Me. It was a beautiful song, a perfect teenage love song and it was right up my alley. I was 14, which would have made Glen 24.

That's such a magical combination with his voice and your songs. Can you explain it?

Well, I decided when I was 14 years old I was going to write songs for him and I was going to meet him and by the time I was 18 or 19 years old we had our first record, but I would say he was a blessing to me. He spread my music to the masses internationally because his voice was such a beautiful instrument that people didn't question it. They just accepted it gratefully for what it was: this five octave range, this beautiful sweet tenor voice. There was a great element of chance involved, but from the first moment I heard him when I was 14 years old I could sense an affinity.

You're a one man band when writing songs, doing all the music and lyrics, but sometimes these days when you look at the credits of a hit record it might be 10 or 12 names. What do you make of that?

What I think I hear is a kind of devaluation of the traditional craftsmanship of songwriting, which is maybe inevitable considering that all of the finer scroll work of mankind is being pushed to the back shelf in favour of technology and speed and availability. It's a sad thing to me because I really still like to think about Lennon and McCartney,

"I feel there's a bit of a disconnect with today's [songwriting]. It's like: 'We'll throw together any old piece of crap and dress it up with effects'"

JIMMY WEBB

reaching further back Hal David, Burt Bacharach, Johnny Mercer, Hoagy Carmichael. There's a long line and a long tradition of music writers treasuring and respecting each other's work and passing it along to succeeding generations. I feel that there's a little bit of a disconnect now - it's like, 'We'll throw together any old piece of crap that you can get that will hang together for two or three minutes and you don't have to worry about the content because we'll dress it up with enough effects and enough drum tracks and enough hype. We'll put the warp drive on this and it will be a hit.' I guess I'm a little sentimental about it. I love these writers. I serve on the ASCAP board of directors. I'm chairman of the Songwriters Hall of Fame. I love this job. I think songwriting is important. It expresses for people an emotional side of life that some of them are incapable of expressing themselves. Songs are a way they can communicate the unspeakable sometimes.

Are there any contemporary writers you look at and go, "I like them and I admire their work?"

I think Taylor Swift's a fine songwriter. The baby has all its arms and legs and has 10 fingers and it has 10 toes and that's a very admirable thing. I can't say I'm up on the very, very latest thing. I do listen to the radio and I have a general sense of what holds my attention and what doesn't and a lot of it doesn't hold my attention. I come from an era when songs had a beginning, a middle and an end. They had some sort of a storyline. There are tons of young writers that I think have a future and a lot of kids are going back and discovering The Beatles for crying out loud and 33-and-a-third records.

The vinyl revival is an incredible thing.

It's completely amazing and I think it says something rather significant: people are not going to so easily part with the physical objects that give them comfort, meaning CDs and recordings, that everything isn't going to be in [the] cloud because that is not the way human beings really function. Human beings have their room, have their posters on the wall, they have their records where they can touch them, where they can look at them and maybe some of the technophiles have got a bit ahead of themselves in thinking human beings are just going to completely resign thousands and thousands of years of the concept of having personal possessions in favour of some sort of amorphous cloud of communal ownership and some sort of musical spiritual world, an artificially constructed spirit world. We used to call it the celestial jukebox - it was a somewhat derisive term and we somehow watched open-mouthed as it came into being.

One of the fascinating aspects about vinyl is a lot of the people buying it are kids who obviously don't remember it the first time so it's not a nostalgic thing. It's something new and exciting to embrace.

I think it sounds better. People have always said that. I don't know how that many people can be wrong for so long. Someone will sit down on behalf of the technocrats there's absolutely no reason to suppose analogue sounds any better than digital and yet some things are beyond the physical. Human beings are not just all physical. A greater part of the human being is probably emotional and subject to rules of sensation and perception that we have never really made the slightest attempt to catalogue and understand why for instance one record is a hit and another one isn't. Can you put that on a computer? Can you create a computer that just writes hits? I'm sure they have tried, but it failed because it is an intangible and that is so unacceptable to a certain group of people, but there's an intangible human quality to music that can never be turned into zeros and ones.

WICHITA LINEMAN: HOW JIMMY WEBB WROTE THE SONG OF A LIFETIME FROM A SKETCH IN HIS NOTEBOOK

Wichita Lineman is often billed as the perfect pop song, but Jimmy Webb says it was written in a hurry and he never had a chance to finish it before Glen Campbell made the record.

Penned in 1968 by the then 22-year-old, it was the second Webb song recorded by Campbell (pictured) after *By The Time I Get To Phoenix*, although at the time the two of them had never actually met.

Webb recalls to *Music Week* he was home one afternoon when the phone rang and it was Campbell on the line from the recording studio asking him: "Could you write me another song about a town?"

"That stumped me because I was really trying to get away from towns. I said, 'Well, I'd rather not. I would love to write you a song.' He said, 'Well, can you do something geographical?' and I said, 'Let me think about it.'"

Webb then went over to his piano, a five foot grand painted green, and started work on what would become *Wichita Lineman*. As he remembers: "I had an idea in my notebook. I had a sketch in there of a telephone wire just receding into the distance and had made some notes about a blue collar working man. I wasn't sure what he was doing up there. I remember he had a little phone and



he was talking on the phone and I made a note about that and I had put 'singing wires' because I remembered as a child we used to walk up to the wires and out there in that

great solitude one could hear the wires actually singing."

He started "plonking" on the piano "and the melody came to me as it often does" before he turned his attention to the lyrics. After about a couple of hours the phone rang again and it was Glen Campbell.

"He said, 'Is it done yet?' I said, 'You guys are really in a hurry over there.' He said, 'We're waiting on you.' So I bore down on the thing, hammers and tongs, and after probably three or four hours I had a song. I didn't feel it was finished. I felt probably there was a third verse like *By The Time I Get To Phoenix* has three verses. *Wichita Lineman* has two verses and an instrumental guitar and it just repeats 'I need you more than want you and I want you for all time'."

Webb told Campbell the song was not done, but he would send over what he had to the recording studio and if he liked it would complete it.

"I didn't hear anything for two or three weeks and I ran into Glen somewhere," says Webb. "I think we were both working on a commercial the first time I met him and I said, 'I never heard from you guys. I guess you didn't like the song.' And he said, 'Wichita Lineman? Yeah, we cut that.' I said, 'It wasn't finished.' He said, 'It is now.'"

VIEWPOINT MUSICMETRIC

‘BIG DATA’ IS CHANGING THE GAME

Why the British music industry and its rights-holders need to get ‘data literate’ - and fast



LABELS

■ BY JEREMY SILVER, EXECUTIVE CHAIRMAN OF SEMETRIC, THE COMPANY BEHIND MUSICMETRIC

Debate following revelations from US National Security Agency whistle-blower Edward Snowden has moved Big Data from the geeky grasp of tech-heads firmly on to the global business, news, and political agenda.

Fears about unnecessary information sharing also caused problems for Jay-Z and Samsung recently, who were accused of trying to mine too much data from fans in exchange for free access to the rapper's latest album. But while Magna Carta Holy Grail is a sure-fire big seller, using the Big Data around it isn't so clear-cut. Big Data is one of those phrases that can mean different things to different people.

For example, the Republican Party may be interested in knowing which US voters are higher tax-bracket, National Rifle Association members with children. They may be looking to launch an electoral fundraising campaign that appeals to gun-toting American dads. The NRA's membership database could easily provide answers to these straight-forward queries.

However, if they wanted to gauge statewide sentiment on gun regulation by monitoring tweets and mapping their geographic origin with a view to informing policy-making, this would require Big Data: a large-scale analysis of data more complex than traditional databases.

In the UK, NHS researchers found that GPs prescribing cholesterol-reducing drugs called statins gave out branded or generic forms more or less arbitrarily. The data revealed that there was no reason for picking one over the other. By compelling them to choose the generic version, savings worth millions of pounds were revealed.

Big Data analysis is making brands all over the world better able to engage more directly with their customers. Just as this approach revolutionised the pharmaceutical industry and financial services, music analysis products like those offered by Musicmetric, Buzzdeck and Next Big Sound have similar potential.

In music, we are discovering all sorts of remarkable patterns in fan behaviour. Analysis of music's big data sets allows us to tell the difference between blind personal prejudice, well-guided intuition and accurate empirical evidence. Interesting trends come out of the data.

For example, EDM fans like to watch videos at the weekend but stream audio during the week. Metal fans prefer to download their music rather than stream it. Fans in Manchester are listening to totally different emerging artists from those in Bournemouth.

This kind of information is not just useful for sales and strategic marketing folk, it's relevant right across the industry; for radio pluggers to



ABOVE
Data miner: Jay Z's release of his latest album with Samsung meant widespread consumer data could be captured by both parties

“We are discovering remarkable fan patterns. For example, EDM fans like to watch videos at the weekend but stream audio during the week”

JEREMY SILVER

persuade programmers to playlist a track, for A&R to get early warning of new up-and-coming acts, for international marketing to see what's happening globally. Of course, a proper global view requires a shed-load of data.

Ten years ago, a business capable of performing such complex analysis would have been inconceivable. But as *Music Week* reported earlier this year, Musicmetric is scaling up its processing power to handle over 45m fan/artist interactions a day.

The company already powers analysis of fan behaviour relating to over 750,000 artists globally in real time. More importantly, researchers do not have to be rocket scientists to work out how this information can help them.

The robust platform upon which all the data sits, allows questions to be asked and data to be analysed in really intuitive ways so that simple answers can pop out from complicated questions.

A marketing team looking at Shakira's appearances on NBC's *The Voice USA*, found that

each episode caused immediate and massive increases in Facebook fans. But when they looked more closely, they found plays of her music were completely unaffected. TV was driving her celebrity status but not an interest in her music.

Understanding this kind of nuance is helping smarter marketing people guide their decision-making and improve their return on investment.

Of course gut instinct - the tried and tested formulae of the past - can still be what you lead with, but if you start checking your intuition against the evidence in the data you might just improve your chances of success. As an industry we need to upskill and get data literate. Whether it's from a small third party provider or from your own company sources, understanding all the social fan data behind your sales performance is key to not leaving money on the table.

In the Monday morning meetings I used to attend 20 years ago at Virgin Records (in the days of Conroy, Cooper and Newton), small data was enough. Knowing your artists' chart position, their sales and whether they're on the BBC Radio 1 playlist was all we needed - a bit of press came in handy too. Not anymore.

Our intuition should be directed towards asking the right contextual questions of the right data, not just sensing the direction of the market through the twitching of our thumbs.

28 SINGLES/ALBUMS/COMPILATIONS

Eminem's *The Monster*, featuring Rihanna, hits No.1 on the Official Singles Chart this week

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AROUND THE WORLD

CHARTS FOCUS



30 UK AIRPLAY & EU AIRPLAY

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

32 STREAMING, SPOTIFY & VEVO

Avicii, Pitbull and Lorde rule the global streaming charts

35 INDIES & ITUNES

Fatboy Slim claims the Indie Singles Top 20 No.1 with *Eat Sleep Rave Repeat*



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Alan Jones crunches the crucial numbers from the Official UK Charts

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The Upfront club chart is topped by Monsieur Adi and Little Mix claim the Commercial crown

41 KEY RELEASES & PRODUCT

Album Of The Week is Roger Taylor's *Fun On Earth*, out on November 11

CHARTS UK ALBUMS WEEK 44



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

THE OFFICIAL UK ARTIST ALBUMS CHART

Key
 ★ Platinum (300,000)
 ● Gold (100,000)
 ● Silver (60,000)
RIAA
 The British Recorded Music Industry

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		ARCADE FIRE Reflektor <i>Sonovox 3752118 (Arvato)</i> (Arcade Fire/Murphy/Dravls/Lawson)				HIGHEST NEW ENTRY
2	1	2	KATY PERRY Prism <i>Virgin 3753232 (Arvato)</i> ● (Dr Luke/Martin/Clark/Altund/Karlsson/StarGate/B Blanco/Kursin/Wells/Perry)				
3	2	2	JAMES BLUNT Moon Landing <i>Starline/Custard 256461931 (Arvato)</i> ● (Blunt/Terefe/Rothrock/Teddler/Robopop/Mac/Robson/Hales/Wilson/Masser/Chambers/Som)				
4	New		LORDE Pure Heroine <i>Virgin 3751500 (Arvato)</i> (t.t.c.)				
5	4	8	ARCTIC MONKEYS AM <i>Domino WIGCD317 (PIAS Arvato)</i> ★ (Ford/Orton)				SALES INCREASE
6	New		UNION J Union J <i>RCA 88883745222 (Arvato)</i> (Mac/Lawrence/Tom, Dick & Harry/Ze Inf. Jels/Powell)				
7	9	8	LONDON GRAMMAR If You Wait <i>Metal & Dust MACART1 (Sony DADC UK)</i> ● (London Grammar/Bran/Kerr/Disclosure)				SALES INCREASE
8	3	3	JOHN NEWMAN Tribute <i>Island 03743662 (Arvato)</i> (Newman/Whiting/Booker/Spencer)				
9	8	3	JONATHAN & CHARLOTTE Perhaps Love <i>Sony Classical 88883746052 (Arvato)</i> (Patrick)				
10	10	3	CHER Closer To The Truth <i>Warner Bros. 9362494152 (Arvato)</i> (Cher/old Taylor/Powell/Crosby/Miami/Mahogany/TMS/Timbaland/Harmon/Ryden/Serietu/Crawford/Walker/Trasler/Carralza)				
11	New		MATT CARDLE Porcelain <i>Matt Cardle CARDLCD1 (Absolute Arvato)</i> (Cardle/Scott/Smith/Peters/Hoves/Callum)				
12	New		LINKIN PARK Recharged <i>Warner Brothers 9362494160 (Arvato)</i> (Rubin/Shinoda/Aoki/Delson)				
13	11	4	MILEY CYRUS Bangerz <i>RCA 88883745232 (Arvato)</i> (Mike Will Made-it/P-Wasly/Marj/Pharrell/Johnson/Dr Luke/Cirkut/Afuni/Mr Henry/Edward S/1b)				
14	15	6	DRAKE Nothing Was The Same <i>Cash Money/Republic 3752186 (Arvato)</i> ● (Shebby/Thomas/Jake One/Mike Zombie/Dah/Jordan/Nineteen85/H Mahawke/Boi 1da Bou/Ritter/Vinylz/Nineteen85/Sampha/Evans/Wane)				SALES INCREASE
15	6	36	PASSENGER All The Little Lights <i>Netwerk 305652 (Esse/Min/Proper)</i> ★ (Vallejo/Rosenberg)				
16	22	55	JAKE BUGG Jake Bugg <i>Mercury 3707053 (Arvato)</i> ★ (Archer/Crossey/Prime/Hart/Hunt)				
17	12	6	KINGS OF LEON Mechanical Bull <i>RCA/Hard Me Down 88883768222 (Arvato)</i> ● (Petruglia)				
18	5	2	ANDREA BOCELLI Love In Portofino <i>Decca 3753598 (Arvato)</i> (Foster)				HIGHEST CLIMBER
19	16	6	JESSIE J Alive <i>Lava/Republic/Island 3752173 (Arvato)</i> ● (Ammo/D.C./Figs/Dr. Luke/Cirkut/StarGate/B Blanco/Harmony/Kelly/Abraham/Oliver/Jon Jon/Jerkins)				SALES INCREASE
20	21	90	EMELI SANDE Our Version Of Events <i>Virgin CDV3094 (Arvato)</i> ★6 (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millar/J Harrison/Crize/Hook/Kays/Sanjiv/Slater/Atkins)				
21	New		PAUL POTTIS The Greatest Hits <i>Syco 88883784062 (Arvato)</i> (Mac/Magnusson/Kreuger/Quiz/Larossi/Romdhan/Wright/Franglen/Afanisief)				
22	18	56	ELLIE GOULDING Halcyon <i>Capitol 3712421 (Arvato)</i> ★ (Eliot/Goulding/MCNSTA/Spencer/Billboard/Foris/Parker/Starsmith/Harris)				
23	Re-entry		JAMES BLAKE Overgrown <i>Atlas ATLAS10CD (Arvato)</i> (Blake)				
24	24	29	MICHAEL BUBLE To Be Loved <i>Reprise 9362494497 (Arvato)</i> ★ (Rock)				SALES INCREASE
25	New		CHAS & DAVE That's What Happens <i>Warner Brothers 5310586992 (Arvato)</i> (Henry)				
26	19	16	ONEREPUBLIC Native <i>Imerscpe 3719804 (Arvato)</i> (Teddler/Zanarella/Kutzler/Brown/Bhasker/Johnson/Haynie/L3ar/3omboss/Bianco/Cassius/Sprinkle)				
27	17	4	CHASE & STATUS Brand New Machine <i>EMI 3750926 (Arvato)</i> (Kenward/Milton/Jeffries)				
28	28	47	BRUNO MARS Unorthodox Jukebox <i>Atlantic 7567876285 (Arvato)</i> ★2 (The Smeezingtons/Bhasker/Haynie/Ronson/B Blanco/Epworth/Chin-Que/Diplo)				SALES INCREASE
29	26	25	ROD STEWART Time <i>Capitol/Decca 9347892 (Arvato)</i> ★ (Stewart/Savigar/Cregan/Kentis)				
30	23	27	RUDIMENTAL Home <i>Sylviu 2564654475 (Arvato)</i> ★ (Rudimental/Spencer)				
31	7	2	ANDREA BCGLEY The Message <i>Capitol 3747682 (Arvato)</i> (tbc)				
32	37	9	THE 1975 The 1975 <i>Dirty Hip/Polard/DHO0040 (Arvato)</i> ● (Crossey/The 1975)				+50% SALES INCREASE
33	New		BOY GEORGE This Is What I Do <i>Very Me VME002CD (Kobalt/Proper)</i> (Stevens/Thems)				
34	32	3	WILL YOUNG The Essential <i>RCA 88765474832 (Arvato)</i> (Ippson/Richard X/Eliot/Hofmann/Kreuger/Magnusson/Blosson/Absolute/Mackichan/Gallagher/Stannard/Peden/Eg White/Hoves/Dennis/Robot/Club)				SALES INCREASE
35	Re-entry		LOU REED Transformer <i>RCA 07863651322 (Arvato)</i> ★ (Reed/Bowie/Ronson/Williams)				
36	25	2	EARTH WIND & FIRE Now Then & Forever <i>Sony Music CG 88697992402 (Arvato)</i> (Poague/Walt B/Jai-Dig/Hutsou/D Bailey/J Bailey/McKinley/Panarella/Dunn)				
37	35	51	ONE DIRECTION Take Me Home <i>Syco 88725439222 (Arvato)</i> ★2 (Ram/Falk/Gosling/Bunetta/Ryan/Rogelmark/Nedler/Shellback/Dr. Luke/Kooolha/AK/Cirkut/Robson)				SALES INCREASE
38	31	22	DISCLOSURE Settle <i>PMR/Island 3739492 (Arvato)</i> ● (Disclosure)				
39	29	5	HAIM Days Are Gone <i>Capitol 3750814 (Arvato)</i> ● (D Haim/A Haim/E Haim/Grossman/Rachishin/Sloot)				
40	30	7	AVICII True <i>Capitol/PRMD 3748450 (Arvato)</i> ● (Betty/Miguel/Robson/Rogers)				
41	14	3	PAUL MCCARTNEY New <i>Heartsong 7234937 (Arvato)</i> (McCartney/Johnson/Johns/Cel)				
42	13	42	LAWSON Chagman Square <i>Global Talent/Poljdar 3715472 (Arvato)</i> ● (Shanley/Schwarz/Schwarz/Wheatley/Hilary/Walton/Milton/KRANI)				
43	38	102	ONE DIRECTION Up All Night <i>Syco 88697843642 (Arvato)</i> ★3 (Mac/Falk/Yacoub/Raving/Meehan/Square/Solomon/Meredith/Stannard/Hoves/Gad/Robson/RedOne/Bear/Gemmy/Jimmy Joker/Raving/Gaudino/Pooney)				SALES INCREASE
44	39	35	BASTILLE Bad Blood <i>Virgin CDV3097 (Arvato)</i> ★ (Smith/Crew)				SALES INCREASE
45	20	3	PEARL JAM Lightning Bolt <i>EMI 3749367 (Arvato)</i> (D. J. Brown)				
46	New		WILKINSON Lazars Not Included <i>Ram/Virgin RAMMLP18CD (Arvato)</i> (Wilkinson/Ellis)				
47	36	164	KATY PERRY Teenage Dream <i>Virgin CDV3094 (Arvato)</i> ★3 (Dr. Luke/Bianco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)				
48	42	92	LANA DEL REY Born To Die <i>Poljdar/Stranger 2797091 (Arvato)</i> ★2 (Haynie/Parker/Bemper/Robopop/Bhasker/Daly/Sneddon/Bauer-Mem/Novels/Braide/Shux/Skarbek/Hove)				SALES INCREASE
49	27	16	ROBIN THICKE Blurred Lines <i>Interscope 3745689 (Arvato)</i> ● (Pharrell/Timbaland/Thicke/Pre-Jay/Dr. Luke/Will.i.am)				
50	Re-entry		LAURA MVULA Sing To The Moon <i>RCA 89755421752 (Arvato)</i> ● (Brown)				
51	46	14	RICHARD & ADAM The Impossible Dream <i>Sony Music CG 88883760352 (Arvato)</i> ● (Stack/Furridge)				SALES INCREASE
52	43	58	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island 3712787 (Arvato)</i> ★3 (Dravls)				
53	41	6	JASON DERULO Tattoos <i>Warner Brothers 9362494199 (Arvato)</i> (Ammo/J Johnson/Reese/Berg/DJ Frank E/DJ Jay/Bunetta/Levy/DJ Suzy/DJ Darius/Bass/Tejeda/Suzanne/Solomon/Rush/Rat/Saah/The Cataracts/Marshall/Khali/Joel)				
54	40	5	JUSTIN TIMBERLAKE The 20/20 Experience - 2 OF 2 <i>RCA 88883741512 (Arvato)</i> (Timbaland/Timberlake/Harmon)				
55	52	19	TOM ODELL Long Way Down <i>Columbia 88765439082 (Arvato)</i> ● (Grech-Marguerat/Eg White/O'Dell/Whetton)				SALES INCREASE
56	56	53	CALVIN HARRIS 18 Months <i>Columbia/Fly Eye 88697859232 (Arvato)</i> ★2 (Harris/Romero/Reynolds/Knight/Francis)				SALES INCREASE
57	54	49	OLLY MURS Right Place Right Time <i>Epic/Syco 89725415352 (Arvato)</i> ★2 (Future Cut/Robson/Harmony/Kelly/Eliot/TMS/Frizzaurice/Bunetta/Ryan/Secon/The Fearless/Frampton/Kipner/Argyle/Brammer/Prime)				SALES INCREASE
58	Re-entry		FOALS Holy Fire <i>Warner Brothers 2564653582 (Arvato)</i> ● (Flood/Moulder)				
59	44	6	GARY CLARK JR Blak and Blu <i>Warner Brothers 9362494857 (Arvato)</i> (Eliot/Jay/G.Clark Jr/Cavalli)				
60	Re-entry		TAYLOR SWIFT Red <i>Mercury 3717453 (Arvato)</i> ★ (Chapman/Swift/Huff/Wilson/Martin/Shellback/Jacknife Lee/Bhasker)				
61	34	3	SATURDAYS Living For The Weekend <i>Poljdar 3754240 (Arvato)</i> (Mac/Houston/Reynolds/StopWar/Gal/Amberce/Gnos/Track/Mann/Ryden/Jerkine/Schuler/Red Frangle/Dimey/Holmes/Nixon/The Alias/Ambience/Stan/Mogavel)				
62	55	31	IMAGINE DRAGONS Night Visions <i>Interscope 3722421 (Arvato)</i> ● (Imagine Dragons/Alex Da Kid/Darner)				SALES INCREASE
63	49	42	MACKLEMORE & RYAN LEWIS The Heist <i>Macklemore 754152229 (ACA Arvato)</i> ● (Lewis)				
64	65	24	DAFT PUNK Random Access Memories <i>Columbia 88883716862 (Arvato)</i> ★ (Bangalter/de Homem-Christo)				SALES INCREASE
65	New		WHITE DENIM Corsicana Lemonade <i>Downtown DWT70367 (PIAS Arvato)</i> (White Denim/Vollentine/Tweedy)				
66	48	279	EMINEM Curtain Call - The Hits <i>Interscope 9897893 (Arvato)</i> ★5 (Eminem/Dr. Dre/Hesto/The 45 King & Louie/DJ Head/Mel-Mani/Eliot/Dab/1b)				
67	62	43	MOTION PICTURE CAST RECORDING Les Miserables <i>Poljdar 3724585 (Arvato)</i> ★ (McCutcheon/Metcalfe)				SALES INCREASE
68	64	28	JOHNNY CASH The Rebel <i>Music Digital 260403 (Delta/Sony DADC)</i> (tbc)				SALES INCREASE
69	47	7	KATIE MELUA Ketevan <i>Dramatic DRAMCD0095 (ACA Arvato)</i> (M. Batt/L. Batt)				
70	60	59	PINK The Truth About Love <i>RCA 88725452422 (Arvato)</i> ★2 (Kursin/Bhasker/Walker/Hill/Haynie/Martin/Shellback/Mann/Schuler/DJ Khalil/Chin Injeti/Tracklacers/Wilson/tbc)				SALES INCREASE
71	51	20	KODALINE In A Perfect World <i>B-Unique/RCA 88765442802 (Arvato)</i> ● (Harris)				
72	Re-entry		FALL OUT BOY Save Rock And Roll <i>Def Jam/Virgin 3735211 (Arvato)</i> ● (Walker/Fall Out Boy)				
73	45	3	LISSIE Back To Forever <i>Columbia 88691971472 (Arvato)</i> (Jacknife Lee/Emery)				
74	Re-entry		30 SECONDS TO MARS Love Lust Faith + Dreams <i>Poljdar 6809932 (Arvato)</i> (Lillywhite/Leito)				
75	Re-entry		ELTON JOHN The Diving Board <i>Mercury 3742534 (Arvato)</i> (T-Bone Burnett)				

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COMPILATION CHART TOP 20

THIS LAST	ALBUM / LABEL (DISTRIBUTION)
1	0 BBC RADIO 1'S LIVE LOUNGE 2013 / Rhino/Sony Music CG/UMTV (Arvato)
2	0 POP PARTY 12 / Rhino/UMTV (Arvato)
3	1 NOW THAT'S WHAT I CALL MUSIC 85 / Sony Music CG/Virgin EMI (Arvato)
4	0 NOW THAT'S...DISNEY PRINCESS / Sony Music CG/Virgin EMI (Arvato)
5	0 DREAMBOATS & PETTICOATS - WALKIN' BACK / Rhino/UMTV (Arvato)
6	2 JACKIE PIN UPS / Rhino/UMTV (Arvato)
7	3 NOW THAT'S WHAT I CALL...USA / Sony Music CG/Virgin EMI (Arvato)
8	5 AMERICAN HEARTBREAK / Rhino/Sony Music CG 95 (Arvato)
9	11 100 HITS - HALLOWEEN / 100 Hits (Sony DADC UK)
10	4 NOW THAT'S WHAT I...80S DANCE / Sony Music CG/Virgin EMI (Arvato)
11	0 MUSIC FOR HEROES / Decca (Arvato)
12	16 THE SOUND OF DEEP HOUSE / MoS (Sony DADC UK)
13	7 90 HITS OF THE 90S / Rhino (Arvato)
14	6 FADE TO GREY 1980 - 1984 / UMTV (Arvato)
15	20 THE COMPLETE HALLOWEEN PARTY ALBUM / USM Junior (Sony DADC UK)
16	10 TEENAGE DIRTBAGS / UMTV (Arvato)
17	9 ANNIE MAC PRESENTS 2013 / Virgin (Arvato)
18	8 CLUBLAND 90S / AATW/UMTV (Arvato)
19	0 THE SONGS - A DECADE OF ANTHEMS 2000-10 / Rhino (Arvato)
20	13 THE 80S / Sony Music CG (Arvato)

CHARTS UK AIRPLAY WEEK 44

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	SALES POS	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	7	KATY PERRY Roar <i>Virgin</i>	UMG	4772	-1%	184	63,213,219	-10%
2	8	2	LORDE Royals <i>Virgin</i>	UMG	2632	+32%	156	56,749,684	+40%
3	2	5	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	4487	+4%	189	56,669,835	-5%
4	3	9	JAMES ARTHUR You're Nobody 'Til Somebody Loves You <i>Syco</i>	SME	3619	+11%	154	51,403,019	+5%
5	9		GARY BARLOW Let Me Go <i>Polydor</i>	UMG	2726	+32%	197	46,181,838	+16%
6	4	26	ELLIE GOULDING Burn <i>Polydor</i>	UMG	3805	+0%	156	45,155,592	-4%
7	5	10	MILEY CYRUS Wrecking Ball <i>RCA</i>	SME	3494	+6%	160	44,726,257	-5%
8	10	13	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard</i>	WMG	2910	+2%	229	39,742,771	+11%
9	14	16	THE VAMPS Can We Dance <i>EMI</i>	UMG	2504	+5%	147	39,138,624	+25%
10	12		STORM QUEEN Look Right Through <i>In The House</i>	IND.	1535	+28%	67	38,867,503	+14%
11	6	24	AVICII Wake Me Up <i>Positiva/PRMD</i>	UMG	3072	-6%	163	38,090,441	-12%
12	7	23	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Brothers</i>	WMG	2335	0%	128	37,401,459	-8%
13	13	8	THE WANTED Show Me Love (America) <i>Global Talent/Island</i>	UMG	2396	+8%	144	32,983,606	+3%
14	11	20	LAWSON Juliet <i>Global Talent/Polydor</i>	UMG	3256	-1%	164	32,504,845	-9%
15	15		ROBBIE WILLIAMS Go Gentle <i>Island</i>	UMG	1383	+26%	164	31,500,304	+4%
16	22	6	TINIE TEMPAH FT JOHN MARTIN Children Of The Sun <i>Parlophone</i>	WMG	744	+21%	41	29,278,707	+14%
17	41		LITTLE MIX Move <i>Syco</i>	SME	1423	+23%	83	28,520,003	+49%
18	40		KEANE Higher Than The Sun <i>Island</i>	UMG	687	+68%	86	27,977,778	+45%
19	35	11	SHOWTEK FT. WE ARE LOUD & SONNY WILSON Booyah <i>Polydor</i>	UMG	782	+97%	114	26,859,879	+31%
20	32	21	RIZZLE KICKS Skip To The Good Bit <i>Island</i>	UMG	1109	+25%	122	26,741,342	+21%
21	20	35	CHER I Hope You Find It <i>Warner Brothers</i>	WMG	990	-3%	115	25,910,155	-7%
22	27		TOPLoader This Is The Night <i>Underdogs</i>	IND.	510	+55%	75	25,232,540	+5%
23	44		MATT CAROLE When You Were My Girl <i>Matt Carle</i>	IND.	857	+77%	111	24,851,866	+41%
24	33		DRAKE DT MAJID JORDAN/DRAKE FT MAJID... Hold On, We're Going Home <i>Island</i>	UMG	1622	+6%	141	24,536,395	+12%
25	16	30	ROBIN THICKE FT. I. & PHARRELL Blurred Lines <i>Interscope</i>	UMG	2142	-9%	171	24,295,124	-18%
26	632		BOYZONE Love Will Save The Day <i>Rhino</i>	WMG	456	+204%	93	23,589,528	+909%
27	26	58	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>	UMG	1895	+4%	142	23,298,114	-4%
28	28	14	WILKINSON Afterglow <i>Ram/Virgin</i>	UMG	964	+27%	121	23,103,414	0%
29	393		LADY GAGA FT R. KELLY Do What U Want <i>Interscope</i>	UMG	1227	+735%	134	23,103,363	+659%
30	17	27	AVICII You Make Me Feel <i>Positiva/PRMD</i>	UMG	1355	-2%	138	21,900,014	-26%
31	36	22	ROBIN THICKE FT 2 CHAINZ & KENDRICK LAMAR Give It 2 U <i>Interscope</i>	UMG	696	-8%	122	21,151,829	+3%
32	70		KATY B 5am <i>Columbia</i>	SME	350	+39%	28	20,313,661	+72%
33	29	57	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	SME	1928	+0%	192	20,154,724	-10%
34	25	25	UNION J Beautiful Life <i>RCA</i>	SME	2273	0%	147	19,513,166	-19%
35	76	3	FATBOY SLIM & RIVA STARR FT BEARDYMAN Eat Sleep Rave Repeat <i>Skint</i>	IND.	601	+64%	121	19,482,909	+82%
36	18	59	JESSIE J It's My Party <i>Lava/Republic/Island</i>	UMG	2346	-22%	123	19,454,323	-33%
37	48	71	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us <i>Macklemore</i>	WMG	985	+7%	49	19,407,266	+17%
38	69		MARTIN GARRIX Animals <i>Spinnin'</i>	UMG	347	+57%	27	19,279,168	+59%
39	143		RUDIMENTAL FT EMELI SANDÉ Free <i>Asylum</i>	WMG	553	+178%	56	18,628,067	+234%
40	19	43	JOHN NEWMAN Cheating <i>Island</i>	UMG	2571	-1%	172	18,536,189	-36%
41	24		CÉLINE DION Loved Me Back To Life <i>Columbia</i>	SME	167	+18%	54	18,388,246	-24%
42	102	4	ONE DIRECTION Story Of My Life <i>Syco</i>	SME	586	+380%	87	18,280,409	+138%
43	31	17	CONOR MAYNARD R U Crazy <i>Parlophone</i>	WMG	849	-14%	123	17,970,741	-19%
44	47	41	MILEY CYRUS We Can't Stop <i>RCA</i>	SME	1249	+5%	126	17,843,022	+3%
45	45	33	PASSENGER Let Her Go <i>Netwerk</i>	IND.	2136	+10%	196	17,495,127	0%
46	39	42	JOHN NEWMAN Love Me Again <i>Island</i>	UMG	1588	-16%	136	17,028,749	-13%
47	0		WET WET WET Step By Step <i>Virgin</i>	UMG	40	-	7	16,605,803	-
48	57		FUSE ODG Antenna 3 Beat/AATW	IND.	657	-	43	16,311,427	+11%
49	53		JUSTIN TIMBERLAKE Mirrors <i>RCA</i>	SME	1231	+2%	128	16,290,851	+3%
50	61		COLDPLAY Atlas <i>Republic/Island</i>	UMG	314	+87%	45	16,202,549	+17%



UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	3	BRITNEY SPEARS Work Bitch <i>RCA</i>	SME	604	+1%	18
2	4	ONEREPUBLIC Counting Stars <i>Interscope</i>	UMG	595	+3%	17
3	8	JAMES ARTHUR You're Nobody 'Til Somebody Loves You <i>Syco</i>	SME	587	+14%	35
4	5	KATY PERRY Roar <i>Virgin</i>	UMG	583	+2%	15
5	14	LORDE Royals <i>Virgin</i>	UMG	562	+32%	17
6	2	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Brothers</i>	WMG	546	-16%	20
7	1	MILEY CYRUS Wrecking Ball <i>RCA</i>	SME	537	-18%	15
8	7	STORM QUEEN Look Right Through <i>In The House</i>	IND.	528	-	17
9	6	AVICII You Make Me Feel <i>Positiva/PRMD</i>	UMG	497	-10%	18
10	29	SHOWTEK FT. WE ARE LOUD & SONNY WILSON Booyah <i>Polydor</i>	UMG	474	+72%	20
11	9	DRAKE DT MAJID JORDAN... Hold On, We're Going Home <i>Island</i>	UMG	462	-1%	18
12	12	TINIE TEMPAH FT JOHN MARTIN Children Of The Sun <i>Parlophone</i>	WMG	447	+1%	18
13	13	WILKINSON Afterglow <i>Ram/Virgin</i>	UMG	437	+1%	19
14	11	CONOR MAYNARD R U Crazy <i>Parlophone</i>	WMG	426	-4%	16
15	48	CALVIN HARRIS & ALESSO FT HURTS Under Control <i>Columbia</i>	SME	418	+192%	16
16	16	LAWSON Juliet <i>Global Talent/Polydor</i>	UMG	397	-5%	14
17	22	AVICII Wake Me Up <i>Positiva/PRMD</i>	UMG	391	+5%	18
18	122	LITTLE MIX Move <i>Syco</i>	SME	380	+617%	14
19	58	FATBOY SLIM & RIVA STARR... Eat Sleep Rave Repeat <i>Skint</i>	IND.	378	+226%	16
20	15	MACKLEMORE & RYAN LEWIS FT MARY... Same Love <i>Macklemore</i>	WMG	373	-12%	18
21	21	ELLIE GOULDING Burn <i>Polydor</i>	UMG	358	-4%	16
22	20	ROBIN THICKE FT 2 CHAINZ & KENDRICK LAMAR Give It 2 U <i>Interscope</i>	UMG	350	-8%	19
23	37	THE WANTED Show Me Love (America) <i>Global Talent/Island</i>	UMG	349	+56%	12
24	17	EMINEM Berzerk <i>Interscope</i>	UMG	337	-18%	16
25	23	RIZZLE KICKS Skip To The Good Bit <i>Island</i>	UMG	337	-1%	16
26	26	UNION J Beautiful Life <i>RCA</i>	SME	334	+12%	15
27	19	THE VAMPS Can We Dance <i>EMI</i>	UMG	334	-14%	14
28	10	CHASE & STATUS FT MOKO Count On Me <i>EMI</i>	UMG	323	-28%	19
29	25	MARTIN GARRIX Animals <i>Spinnin'</i>	UMG	322	+5%	12
30	38	DIZZEE RASCAL FT TEDDY SKY Love This Town <i>Dirtee Stank/Island</i>	UMG	298	+37%	13
31	31	BEN PEARCE What I Might Do <i>MTA/Virgin EMI</i>	UMG	263	+2%	16
32	18	THE SATURDAYS Disco Love <i>Polydor</i>	UMG	258	-37%	15
33	24	IGGY AZALEA FT T.I. Change Your Life <i>EMI</i>	UMG	255	-22%	17
34	34	ROBIN THICKE FT. I. & PHARRELL Blurred Lines <i>Interscope</i>	UMG	254	+5%	18
35	35	JLS Billion Lights <i>RCA</i>	SME	241	+7%	14
36	32	LADY GAGA Applause <i>Interscope</i>	UMG	240	-6%	16
37	30	LAMA DEL REY VS CEDRIC... Summertime Sadness <i>Polydor/Stranger</i>	UMG	240	-8%	15
38	40	YLVIS The Fox <i>WM Norway</i>	WMG	226	+7%	15
39	65	KATY PERRY Unconditionally <i>Virgin</i>	UMG	224	+117%	13
40	28	JESSIE J It's My Party <i>Lava/Republic/Island</i>	UMG	220	-24%	15
41	76	MAEJOR ALI FT JUICY J & JUSTIN BIEBER Lally <i>Def Jam</i>	UMG	210	+136%	8
42	39	ICONA POP All Night <i>Atlantic</i>	WMG	201	-6%	15
43	41	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard</i>	WMG	199	-4%	15
44	33	NELLY FT NICKI MINAJ & PHARRELL Get Like Me <i>Republic/Island</i>	UMG	181	-29%	13
45	27	DIZZEE RASCAL... Something Really Bad <i>Dirtee Stank/Island</i>	UMG	176	-39%	14
46	44	MILEY CYRUS We Can't Stop <i>RCA</i>	SME	163	-11%	13
47	61	SEAN PAUL Turn It Up <i>Atlantic</i>	WMG	162	+45%	13
48	46	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	SME	161	+12%	19
49	36	JOHN NEWMAN Cheating <i>Island</i>	UMG	159	-29%	14
50	42	KLANGKARUSSELL FT WILL... Sonnentanz (Sun Don't Shine) <i>Island</i>	UMG	158	-19%	15



UK AIRPLAY ANALYSIS

■ BY ALAN JONES

With fewer plays and a smaller audience than at any time in the last two months, **Katy Perry's** Roar nevertheless tops the radio airplay chart again. But with new challenger **Lorde's** debut hit Royals exploding 8-2, Perry is finally under real threat of eviction from the penthouse position she has held for the last eight weeks. Roar suffered only a small dip in plays last week - falling 1.49% from 4,844 to 4,772 - but a much greater (9.73%) slide in audience from 70.02m to 63.21m.

Meanwhile, after debuting atop the OCC sales chart, Royals was red hot, increasing plays by a massive 32.26% (from 1,990 to 2,632) and audience by an even bigger 39.68% (from 40.63m to

56.75m). In her quest to be 'Queen Bee' (per Royals lyrics), Lorde's unusually sparse, celebrity-bashing song has found a ready home at Radio One, where it was aired 21 times last week, and Radio Two (11 plays). Between them, the Beeb's twin behemoths provided 47.29% of the track's audience. Of 182 other supporters, the ones to provide most airings of the song were Capital London (56 plays) followed by KISS Fresh, Capital Birmingham and Capital Manchester (55 apiece).

The '90s dance style of **Storm Queen** could provide the US act with a No.1 OCC hit with Look Right Through next Sunday - and radio has already warmed to its retro grooves. The track - first played,



amazingly by BBC Radio Ulster back in 2010 - has climbed for 13 weeks in a row on the radio airplay chart, moving 1990-1021-750-748-458-190-132-121-72-64-40-24-12-10. Despite its arrival in the Top 10, it has a lot of growing to do - its tally of 1,535 plays and audience of 38.87m last week was achieved with support from just 67 stations - but it was the most-

played record on Radio One with 27 spins, one more than second-placed Katy B's 5AM. The station provided 37.84% of the track's overall audience, although it was aired more frequently by no fewer than 20 other supporters, with top tallies of 76 from Capital's South Wales, London, Birmingham. East Midlands and South Coast franchises.

I'm not sure if there is a precedent for a track not making it into the Top 500 on the radio airplay while topping the TV airplay chart - but that is exactly what **Britney Spears** achieves with Work B**ch! this week. The track - obviously heavily doctored for play in either medium - sprints 3-1 on the TV airplay chart, swatting aside young pretender **Miley Cyrus'** Wrecking Ball, which fades to number seven. With a total of 604 plays, Work B**ch!'s promotional videoclip was most favoured by Chart Show TV (72 plays), Capital TV (63) and Buzmuzik (57). Work B**ch! debuts at number 777 on the radio airplay chart with just 173 plays and an audience of 2.14m. Played on 35 stations last week, it had top tallies of 23 plays on Gaydio and 14 each on Dune 107.9 and Bridge FM.

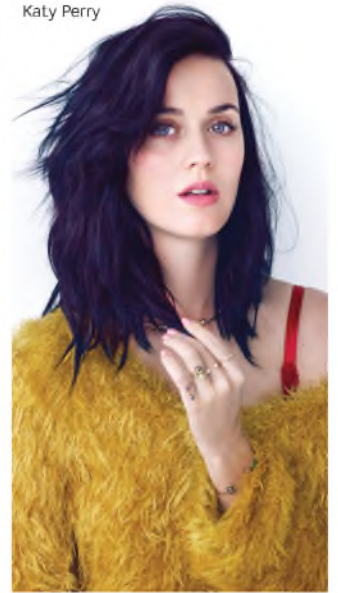
CHARTS EU AIRPLAY WEEK 44 (Mon Oct 21 - Sun 27 2013)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Katy Perry Roar	Virgin EMI	UMG 16,323	-6%	736	659.73m	-2%
2	2	Avicii Wake Me Up	PRMD/Positiva	UMG 13,262	-8%	721	581.37m	-9%
3	3	Ellie Goulding Burn	Polydor	UMG 13,417	-2%	620	531.18m	+3%
4	4	John Newman Love Me Again	Island	UMG 9,171	-7%	648	411.21m	-10%
5	5	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 9,252	-6%	577	407.70m	-6%
6	11	Lorde Royals	Virgin Records	UMG 10,230	+17%	706	403.65m	+24%
7	6	OneRepublic Counting Stars	Polydor	UMG 11,022	-1%	627	394.31m	-7%
8	8	Olly Murs Dear Darlin'	Epic	SME 6,508	+2%	485	392.34m	+9%
9	9	Miley Cyrus Wrecking Ball	RCA	SME 10,782	+4%	591	381.20m	+10%
10	10	James Blunt Bonfire Heart	Atlantic	WMG 8,239	+4%	673	372.10m	+9%
11	7	Capital Cities Safe And Sound	Capitol Records	UMG 6,728	-5%	497	346.98m	-5%
12	12	Imagine Dragons On Top Of The World	Polydor	UMG 5,040	+0%	371	331.51m	+5%
13	15	Avicii Hey Brother	Virgin EMI	UMG 6,327	+20%	378	314.45m	+24%
14	16	Passenger Let Her Go	Embassy Of Music	SME 6,110	-1%	693	254.19m	+11%
15	14	Bastille Pompeii	Virgin Records	UMG 4,056	-6%	452	250.85m	-2%
16	13	Robin Thicke feat. T.. Blurred Lines	Polydor	UMG 7,182	-15%	722	250.39m	-5%
17	23	Jason Derulo feat. 2.. Talk Dirty	Warner Music	WMG 8,047	-1%	426	218.94m	+11%
18	18	Pink Just Give Me A Reason	RCA	SME 4,200	-6%	582	211.85m	-5%
19	17	Pink feat. Lily Allen True Love	RCA	SME 5,638	-18%	548	210.33m	-8%
20	21	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 6,904	-5%	832	210.09m	+1%
21	19	NoNoNo Pumpin Blood	Warner Music	WMG 3,109	-7%	228	208.96m	-6%
22	22	Family Of The Year Hero	Others	Ind. 2,194	0%	173	199.16m	+1%
23	25	Stromae Papaoutai	Mercury	UMG 4,141	-8%	258	194.13m	+2%
24	24	James Arthur Impossible	Syco	SME 2,695	-13%	356	191.74m	-1%
25	33	Klingande Jubel	Klingande	Ind. 2,768	+8%	151	191.28m	+29%
26	29	Robbie Williams Go Gentle	Universal	UMG 4,176	+25%	485	185.11m	+14%
27	26	Passenger Holes	Sony Music	SME 3,269	-6%	305	177.06m	-1%
28	27	Armin van Buuren fea.. This Is What It Feel..	Positiva/Virg..	UMG 2,683	-3%	279	167.50m	-3%
29	28	Birdy Wings	Atlantic	WMG 4,545	-4%	365	167.49m	+2%
30	30	Sunrise Avenue Lifesaver	Universal Mus..	UMG 1,879	+12%	159	160.31m	0%
31	35	Lumineers, The Ho Hey	Dualtone	UMG 2,660	+3%	463	159.71m	+10%
32	34	Bastille Things We Lost In Th..	Virgin Records	UMG 2,412	+6%	204	157.31m	+8%
33	20	Lady Gaga Applause	Interscope	UMG 5,239	-28%	441	154.59m	-27%
34	41	Drake feat. Majid Jo.. Hold On, We're Going..	Island	UMG 6,115	+3%	461	147.22m	+12%
35	32	Macklemore With Ryan.. Same Love	Atlantic	WMG 4,219	+1%	354	146.60m	-3%
36	56	Adel Tawil Lieder	Polydor	UMG 1,197	+17%	104	143.85m	+39%
37	45	Martin Garrix Animals	News	Ind. 4,481	+5%	273	143.36m	+12%
38	36	Lana Del Rey Summertime Sadness	Polydor	UMG 4,064	-3%	386	141.77m	-2%
39	96	Lady Gaga feat. R. K.. Do What U Want	Interscope	UMG 3,877	+215%	381	141.39m	+127%
40	38	Revolverheld Das Kann Uns Keiner ..	Columbia	SME 1,343	-5%	88	139.87m	+1%
41	39	Macklemore And Ryan .. Can't Hold Us	Atlantic	WMG 3,862	-6%	332	139.11m	+1%
42	43	Empire Of The Sun Alive	Virgin Records	UMG 1,724	-10%	233	132.47m	+3%
43	37	Calvin Harris feat. .. I Need Your Love	Columbia	SME 3,313	-12%	378	130.59m	-6%
44	44	Rihanna Diamonds	Mercury	UMG 2,487	-6%	549	128.91m	0%
45	46	Cro Whatever	Others	Ind. 1,566	-7%	100	126.05m	+3%
46	31	Bruno Mars Treasure	Atlantic	WMG 4,468	-8%	590	125.80m	-21%
47	52	Gotye Somebody That I Used..	Island	UMG 2,461	+1%	664	125.41m	+14%
48	47	Icona Pop feat. Char.. I Love It	Atlantic	WMG 2,584	-6%	383	124.36m	+4%
49	73	Pitbull feat. Ke\$ha Timber	Sony Music	SME 4,087	+37%	265	123.68m	+37%
50	40	Rihanna feat. Mikky .. Stay	Def Jam	UMG 2,058	-2%	407	120.93m	-11%

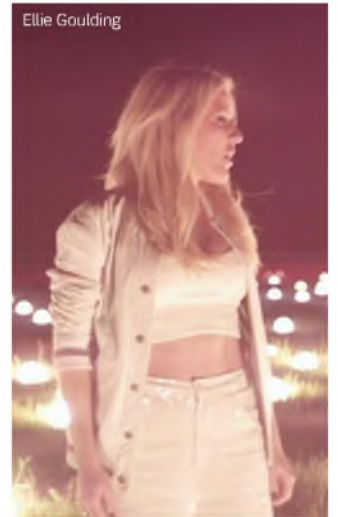
Katy Perry



Avicii



Ellie Goulding



Lorde



Naughty Boy



John Newman



CHARTS STREAMING – OFFICIAL WEEK 44



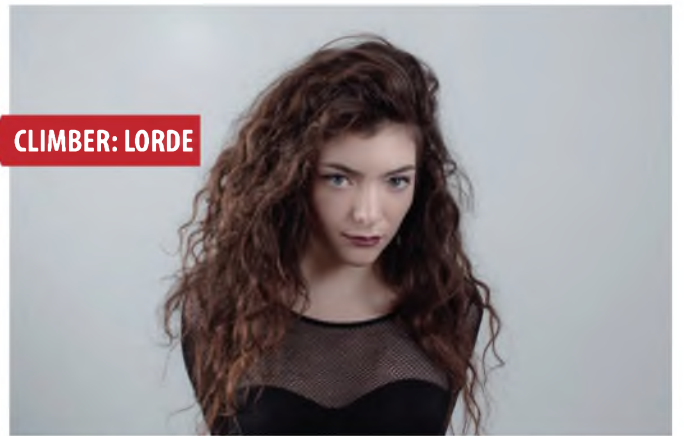
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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	ONEREPUBLIC Counting Stars <i>Interscope</i>
2	22	LORDE Royals <i>Virgin</i>
3	2	KATY PERRY Roar <i>Virgin</i>
4	3	MILEY CYRUS Wrecking Ball <i>RCA</i>
5	7	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
6	6	AVICII Wake Me Up <i>Postiva/Prmd</i>
7	4	AVICII You Make Me <i>Postiva/Prmd</i>
8	5	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
9	8	ELLIE GOULDING Burn <i>Polydor</i>
10	9	ARCTIC MONKEYS Do I Wanna Know <i>Damino Recordings</i>
11	11	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
12	10	MACKLEMORE/LEWIS/LAMBERT Same Love <i>Macklemore</i>
13	14	CONOR MAYNARD R U Crazy <i>Parlophone</i>
14	13	PASSENGER Let Her Go <i>Netwerk</i>
15	19	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard</i>
16	17	VAMPS Can We Dance <i>EMI</i>
17	12	MILEY CYRUS We Can't Stop <i>RCA</i>
18	15	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
19	20	BEN PEARCE What I Might Do <i>MTA</i>
20	16	JOHN NEWMAN Love Me Again <i>Island</i>
21	18	EMINEM Berzerk <i>Interscope</i>
22	44	JAMES ARTHUR You're Nobody 'til Somebody Loves You <i>Syco Music</i>
23	21	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
24	26	ARCTIC MONKEYS R U Mine <i>Damino Recordings</i>
25	25	ARCTIC MONKEYS Why'd You Only Call Me When You're High <i>Damino Recordings</i>
26	46	WILKINSON Afterglow <i>Ram/Virgin</i>
27	34	YLVIS The Fox <i>Wm Norway</i>
28	38	MARTIN GARRIX Animals <i>Spinnin'</i>
29	24	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
30	30	BASTILLE Pompeii <i>Virgin</i>
31	37	EMINEM Rap God <i>Interscope</i>
32	23	JAY-Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc Nation</i>
33	86	LORDE Tennis Court <i>Virgin</i>
34	35	IMAGINE DRAGONS Radioactive <i>Interscope</i>
35	36	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
36	29	KLANKARUSSELL FT WILL HEARD Sonnentanz (Sun Don't Shine) <i>Island</i>
37	27	CHASE & STATUS FT MOKO Count On Me <i>EMI</i>
38	32	LADY GAGA Applause <i>Interscope</i>
39	NEW	ARCADE FIRE Reflektor <i>Sonovox</i>
40	48	LAWSON Juliet <i>Global Talent</i>
41	28	SATURDAYS Disco Love <i>Polydor</i>
42	45	ROBIN THICKE/KENDRICK LAMAR Give It 2 U <i>Interscope</i>
43	39	ARCTIC MONKEYS Arabella <i>Damino Recordings</i>
44	31	JOHN NEWMAN Cheating <i>Island</i>
45	NEW	SHOWTEK/WE ARE LOUD/WILSON Booyah <i>Polydor</i>
46	33	HAIM The Wire <i>Polydor</i>
47	43	ARCTIC MONKEYS One For The Road <i>Damino Recordings</i>
48	NEW	ONE DIRECTION Story Of My Life <i>Syco Music</i>
49	41	1975 Chocolate <i>Dirty Hit</i>
50	NEW	UNION J Beautiful Life <i>RCA</i>
51	53	IGGY AZALEA FT TI Change Your Life <i>EMI</i>
52	47	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
53	NEW	LADY GAGA & R KELLY Do What U Want <i>Interscope</i>
54	54	ONE DIRECTION Best Song Ever <i>Syco Music</i>
55	49	CALVIN HARRIS/ELLIE GOULDING I Need Your Love <i>Columbia</i>
56	50	LUMINEERS Ho Hey <i>Decca</i>
57	51	BASTILLE Things We Lost In The Fire <i>Virgin</i>
58	NEW	ARCADE FIRE We Exist <i>Sonovox</i>
59	57	ARCTIC MONKEYS Snap Out Of It <i>Damino Recordings</i>
60	42	HAIM Falling <i>Polydor</i>
61	56	AVICII Hey Brother <i>Postiva/Prmd</i>
62	55	CALVIN HARRIS FT AYAH MARAR Thinking About You <i>Columbia</i>
63	40	JESSIE J It's My Party <i>Lava/Republic Records</i>
64	NEW	EMINEM Survival <i>Interscope</i>
65	59	BRUNO MARS Treasure <i>Atlantic</i>
66	66	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
67	58	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
68	61	ARCTIC MONKEYS I Want It All <i>Damino Recordings</i>
69	NEW	ARCADE FIRE Here Comes The Night Time <i>Sonovox</i>
70	67	ARCTIC MONKEYS No 1 Party Anthem <i>Damino Recordings</i>
71	62	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
72	81	DISCLOSURE FT LONDON GRAMMAR Help Me Lose My Mind <i>PMR</i>
73	69	RIHANNA Diamonds <i>Def Jam</i>
74	64	ICONA POP FT CHARLI XCX I Love It <i>Atlantic</i>
75	NEW	LOU REED Perfect Day <i>RCA</i>



ONEREPUBLIC
COUNTING
STARS



CLIMBER: LORDE



CLIMBER: BEN PEARCE



NEW: ARCADE FIRE

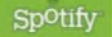


NEW: LADY GAGA



NEW: EMINEM

CHARTS STREAMING – SPOTIFY WEEK 44



GLOBAL

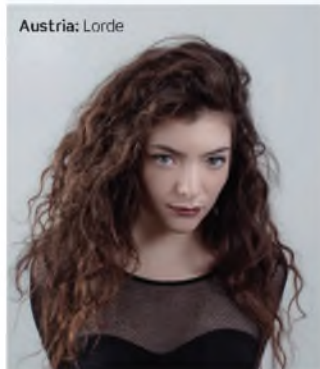
POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	LORDE Royals
3	AVICII Hey Brother
4	MILEY CYRUS Wrecking Ball
5	KATY PERRY Roar
6	ONEREPUBLIC Counting Stars
7	PITBULL Timber
8	ELLIE GOULDING Burn
9	AVICII You Make Me
10	JASON DERULO Talk Dirty - feat. 2 Chainz
11	DRAKE Hold On, We're Going Home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

EUROPE

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

AUSTRIA

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



FRANCE

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	STROMAE formidable
3	MILEY CYRUS Wrecking Ball
4	LORDE Royals
5	STROMAE papaoutai
6	KATY PERRY Roar
7	AVICII Hey Brother
8	STROMAE tous les mêmes
9	NAUGHTY BOY La La La - feat. Sam Smith
10	VITAA Game Over



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	PITBULL Timber
6	LORDE Royals
7	MARTIN GARRIX Animals - Radio Edit
8	AVICII You Make Me
9	MILEY CYRUS Wrecking Ball
10	STROMAE papaoutai



NETHERLANDS

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

NORWAY

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

SPAIN

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

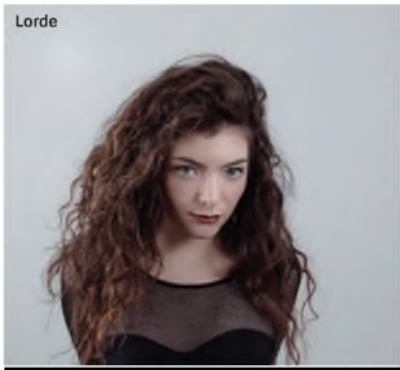
SWEDEN

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

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	ONEREPUBLIC Counting Stars
7	JAY Z Holy Grail
8	MILEY CYRUS We Can't Stop
9	PASSENGER Let Her Go
10	IMAGINE DRAGONS Radioactive

CHARTS STREAMING – MUSIC VIDEO WEEK 44



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	WILKINSON – Afterglow
7	JOHN NEWMAN – Love Me Again
8	LAWSON – Juliet (LIFT)
9	IGGY AZALEA FT T.I. - Change Your Life
10	JAMES ARTHUR – You're Nobody 'Til Somebody Loves You
11	AVICII – Wake Me Up (Lyric)
12	AVICII – You Make Me (Lyric)
13	UNION J – Beautiful Life
14	YG FT JEEZY, RICH HOMIE QUAN – My Nigga (Explicit)
15	ARIANA GRANDE – Right There
16	LORDE – Tennis Court
17	AVICII – You Make Me
18	IMAGINE DRAGONS – Radioactive
19	KLANGKARUSSELL FT WILL HEARD – Sonnetanz (Sun Don't Shine)
20	BASTILLE – Pompeii

ITALY

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



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	LORDE - Royals (US Version)
6	EMINEM - The Monster (Audio) ft. Rihanna
7	ROMEO SANTOS - Propuesta Indecente
8	NAUGHTY BOY - La La La ft. Sam Smith
9	ELLIE GOULDING - Burn
10	PRINCE ROYCE - Darte un Beso



POLAND

POS	ARTIST/ SINGLE
1	SYLWIA GRZESZCZAK - Ksiezniczka
2	MILEY CYRUS - Wrecking Ball
3	JAMAL - Peron
4	AVICII - Wake Me Up (Official Video)
5	ELLIE GOULDING - Burn
6	JUSTIN TIMBERLAKE - TKO
7	KATY PERRY - Roar (Official)
8	ONEREPUBLIC - Counting Stars
9	EMINEM - The Monster (Audio) ft. Rihanna
10	NAUGHTY BOY - La La La ft. Sam Smith



UK

POS	ARTIST/ SINGLE
1	KATY PERRY - Roar (Official)
2	MILEY CYRUS - Wrecking Ball
3	ONEREPUBLIC - Counting Stars
4	EMINEM - The Monster (Audio) ft. Rihanna
5	LORDE - Royals (US Version)
6	EVERYWHERE - Soldier (Jakob Liedholm Edit)
7	CONOR MAYNARD - R U Crazy
8	ELLIE GOULDING - Burn
9	ONE DIRECTION - Story of My Life (Audio)
10	EMINEM - Berzerk (Official) (Explicit)



AUSTRALIA

POS	ARTIST/ SINGLE
1	KATY PERRY - Roar (Official)
2	EMINEM - The Monster (Audio) ft. Rihanna
3	ONE DIRECTION - Story of My Life (Audio)
4	MILEY CYRUS - Wrecking Ball
5	LORDE - Royals (US Version)
6	JUSTICE CREW - Everybody
7	NATHANIEL - You
8	KATY PERRY - Dark Horse (Audio) ft. Juicy J
9	ONE DIRECTION - Best Song Ever
10	MIKE WILL MADE-IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit)



FRANCE

POS	ARTIST/ SINGLE
1	VITAA - Game Over ft. Maître Gims
2	NAUGHTY BOY - La La La ft. Sam Smith
3	STROMAE - Papaoutai
4	MILEY CYRUS - Wrecking Ball
5	EMINEM - The Monster (Audio) ft. Rihanna
6	KATY PERRY - Roar (Official)
7	MAÎTRE GIMS - Bella
8	AVICII - Wake Me Up (Official Video)
9	ELLIE GOULDING - Burn
10	MAÎTRE GIMS - Ça marche



SPAIN

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

CHARTS INDIES WEEK 44



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 0 **FATBOY SLIM & RIVA STARR FT BEARDYMAN** Eat Sleep Rave Repeat / *Skin* (Believe Digital)
- 2 1 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / *Macklemore* (ADA Arvato)
- 3 2 **PASSENGER** Let Her Go / *Nettwerk* (Essential GEM)
- 4 0 **MAD** Toyboy / *Geoma* (AWAL)
- 5 5 **ARCTIC MONKEYS** Do I Wanna Know? / *Domino* (PIAS Arvato)
- 6 6 **AWOLNATION** Sail / *Red Bull* (PIAS Arvato)
- 7 4 **LONDON GRAMMAR** Strong / *Metal & Dust* (Sony DADC UK)
- 8 12 **DIPLO & GTA** Boy Oh Boy / *Mad Decent* (Mad Decent)
- 9 7 **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / *Domino* (PIAS Arvato)
- 10 9 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore* (ADA Arvato)
- 11 18 **ADELE** Skyfall / *XL* (PIAS Arvato)
- 12 38 **BOBBY BORIS PICKETT** Monster Mash / *Themonstermarsh.Com* (Themonstermarsh.Com)
- 13 10 **DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE** Earthquake / *MaS* (Sony DADC UK)
- 14 15 **THE 1975** Chocolate / *Dirty Hit* (Ingrooves)
- 15 16 **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / *Macklemore* (ADA Arvato)
- 16 20 **ARCTIC MONKEYS** R U Mine / *Domino* (PIAS Arvato)
- 17 19 **YOU ME AT SIX** Lived A Lie / *BMG Rights* (ROM)
- 18 22 **LONDON GRAMMAR** Wasting My Young Years / *Metal & Dust* (Sony DADC UK)
- 19 71 **MATT CARDLE FEAT. MELANIE C** Loving You / *Matt Cardle* (Absolute)
- 20 40 **MARTIN GARRIX** Animals / *Spinnin'* (Spinnin')



Macklemore Indie Singles (2)



Diplo & GTA Indie Singles Breakers (2)



London Grammar Indie Albums (2)



Just Dance Kids Indie Albums Breakers (2)



Future Of The Left Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **ARCTIC MONKEYS** AM / *Domino* (PIAS Arvato)
- 2 3 **LONDON GRAMMAR** If You Wait / *Metal & Dust* (Sony DADC UK)
- 3 0 **MATT CARDLE** Porcelain / *Matt Cardle* (Absolute Arvato)
- 4 2 **PASSENGER** All The Little Lights / *Nettwerk* (Essential/Proper)
- 5 0 **BOY GEORGE** This Is What I Do / *Very Me* (Proper Music/Kobalt)
- 6 6 **MACKLEMORE & RYAN LEWIS** The Heist / *Macklemore* (ADA Arvato)
- 7 0 **WHITE DENIM** Corsicana Lemonade / *Downtown* (PIAS Arvato)
- 8 8 **JOHNNY CASH** The Rebel / *Music Digital* (Delta/Sony DADC)
- 9 5 **KATIE MELUA** Ketevan / *Dramatica* (ADA Arvato)
- 10 0 **STEELEYE SPAN** Wintersmith / *Park* (Proper)
- 11 15 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino* (PIAS Arvato)
- 12 89 **JUST DANCE KIDS** Halloween Party For Kids 2013 / *Kids Club* (Kids Club)
- 13 13 **ADELE** 21 / *XL* (PIAS Arvato)
- 14 7 **GOLDFRAPP** Tales Of Us / *Mute* (PIAS Arvato)
- 15 14 **STEREOPHONICS** Graffiti On The Train / *Stylus* (ADA Arvato)
- 16 0 **DAVID ESSEX** Reflections / *Right Track* (RTD/Arvato)
- 17 61 **THE NATIONAL** Trouble Will Find Me / *4AD* (PIAS Arvato)
- 18 17 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono* (ADA Arvato)
- 19 18 **CHAS & DAVE** 100 Hits - Legends / *100 Hits* (Sony DADC UK)
- 20 4 **POLICA** Shulamith / *Memphis Industries* (PIAS Arvato)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 0 **WHITE DENIM** Corsicana Lemonade / *Downtown* (PIAS)
- 2 22 **JUST DANCE KIDS** Halloween Party For Kids 2013 / *Kids Club* (Kids Club)
- 3 56 **FUTURE OF THE LEFT** How To Stop Your Brain In An Accident / *Prescriptions* (Prescriptions)
- 4 88 **WILLIAM ONYEABOR** World Psychedelic Classics 5 / *Luaka Bop* (Luaka Bop)
- 5 55 **LONDON FOX SINGERS/HALLOWEEN** Halloween Party For Kids / *Classic Fox* (Classic Fox)
- 6 20 **JON HOPKINS** Immunity / *Domino* (Domino Recordings)
- 7 2 **JONATHAN WILSON** Fanfare / *Bella Union* (PIAS)
- 8 4 **AGNES OBEL** Aventine / *Play It Again Sam* (PIAS)
- 9 5 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS* (XS)
- 10 0 **TOBY KEITH** Drinks After Work / *Hump Head* (Wrasse)
- 11 0 **LESLIE WEST** Still Climbing / *Provogue* (Mascat LG)
- 12 3 **LINDA THOMPSON** Won't Be Long Now / *Topic* (Topic)
- 13 12 **DANIEL AVERY** Drone Logic / *Because* (Because Music)
- 14 1 **HOT SINCE 82** Little Black Book / *Moda Black* (Moda Black)
- 15 0 **LONDON FOX SINGERS/HALLOWEEN** Halloween Party / *Classic Fox* (Classic Fox)
- 16 10 **DARKSIDE** Psychic / *Matador* (XL Beggars)
- 17 24 **AWOLNATION** Megalithic Symphony / *Red Bull* (Red Bull)
- 18 0 **FUTURE OF THE LEFT** Human Death / *Prescriptions* (Prescriptions)
- 19 14 **FULL ENGLISH** The Full English / *Topic* (Topic)
- 20 0 **LILY & MADELEINE** Lily & Madeleine / *Asthmatic Kitty* (Asthmatic Kitty)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



- 1 1 **AWOLNATION** Sail / *Red Bull* (Red Bull)
- 2 3 **DIPLO & GTA** Boy Oh Boy / *Mad Decent* (Mad Decent)
- 3 14 **MARTIN GARRIX** Animals / *Spinnin'* (Spinnin')
- 4 7 **VANCE JOY** Riptide / *Infectious* (Infectious Music)
- 5 0 **BOYCE AVENUE** One Life / *3 Peace* (3 Peace)
- 6 5 **SAGE THE GEMINI FT IAMSU** Gas Pedal / *Black Money* (Black Money Music)
- 7 4 **JONATHAN CORDINER** I'll See Your Face One Day / *Jonathan Cordiner* (Jonathan Cordiner)
- 8 33 **RICHARD O'BRIEN/PATRICIA QUINN** Time Warp / *Ode Sounds & Visuals* (Ode Sounds & Visuals)
- 9 9 **DJ JASON MEDALLION** Talk Dirty To Me / *DJ Jason Medallion* (DJ Jason Medallion)
- 10 0 **FRED V & GRAFIX FT COLLIN M'CLOUGHLIN** Here With You / *Hospital* (Hospital)
- 11 0 **RYX** Berlin / *Dumont Dumont* (Dumont Dumont)
- 12 15 **MAKJ/HARDWELL** Countdown / *Revealed* (Revealed Recordings)
- 13 16 **NEW MUSIC MASTERS** I Don't Care I Love It / *New Music Masters* (New Music Masters)
- 14 6 **BENJAMIN CLEMENTINE** Cornerstone / *Behind* (Behind)
- 15 0 **SCOPE FT MAEVE O'BOYLE** Lovestruck / *Toy Town* (Toy Town)
- 16 30 **JULIO BASHMORE** Au Seve / *Broadwalk* (Broadwalk)
- 17 12 **CHAIN GANG OF 1974** Sleepwalking / *Rockstar Games* (Rockstar Games)
- 18 59 **JOHN MURPHY** In The House - In A Heartbeat / *XL* (XL Beggars)
- 19 37 **MR YZ** Animals / *Red Crystal* (Red Crystal)
- 20 17 **CINEMATIC ORCHESTRA** To Build A Home / *Ninja Tune* (Ninja Tune)

Arcade Fire



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **ARCADE FIRE** Reflektor / *Sonovox*
- 2 New **MATT CARDLE** Porcelain / *Matt Cardle*
- 3 1 **ARCTIC MONKEYS** AM / *Domino Recordings*
- 4 New **WHITE DENIM** Corsicana Lemonade / *Downtown*
- 5 **LONDON GRAMMAR** If You Wait / *Metal & Dust Recordings*
- 6 New **LORDE** Pure Heroine / *Virgin*
- 7 13 **WILLIAM ONYEABOR** World Psychedelic Classics 5 / *Luaka Bop*
- 8 6 **DARKSIDE** Psychic / *Matador*
- 9 2 **POLICA** Shulamith / *Memphis Industries*
- 10 3 **JAMES BLUNT** Moon Landing / *Atlantic/Custard*

THIS LAST ARTIST / ALBUM / LABEL

- 11 New **BOY GEORGE** This Is What I Do / *Very Me*
- 12 7 **PEARL JAM** Lightning Bolt / *EMI*
- 13 18 **DANIEL AVERY** Drone Logic / *Phantasy Sounds*
- 14 New **WILKINSON** Lazars Not Included / *Rain/Virgin*
- 15 New **JAMES BLAKE** Overgrown / *Atlas*
- 16 12 **FOUR TET** Beautiful Rewind / *Text*
- 17 10 **HAIM** Days Are Gone / *Polydor*
- 18 9 **GOLDFRAPP** Tales Of Us / *Mute*
- 19 8 **JONATHAN WILSON** Fanfare / *Bella Union*
- 20 4 **KATY PERRY** Prism / *Virgin*

CHARTS iTUNES SINGLES WEEK 44

BELGIUM 	
POS	ARTIST/ ALBUM
28/10/2013 - 03/11/2013	
1	DVBBS, BORGEIOUS Tsunami
2	LORDE Royals
3	AVICII Wake Me Up
4	JASON DERULO Talk Dirty (feat. 2 Chainz)
5	HOOVERPHONIC Amalfi
6	MARTIN GARRIX Animals
7	BIRDY Wings
8	MILEY CYRUS Wrecking Ball
9	KATY PERRY Roar
10	PITBULL Timber (feat. Ke\$ha)

DENMARK 	
POS	ARTIST/ ALBUM
28/10/2013 - 03/11/2013	
1	JUSTIN BIEBER Recovery
2	EMINEM The Monster (feat. Rihanna)
3	RASMUS SEEBACH Olivia
4	LIGA Den Første Gang
5	ONE DIRECTION Story Of My Life
6	AVICII Hey Brother
7	ONEREPUBLIC Counting Stars
8	NIK & JAY Forstadsdrømme
9	RASMUS SEEBACH Fri
10	LORDE Royals

FRANCE 	
POS	ARTIST/ ALBUM
28/10/2013 - 03/11/2013	
1	EMINEM The Monster (feat. Rihanna)
2	DVBBS, BORGEIOUS Tsunami
3	VITAA Game Over (feat. Maître Gims)
4	JASON DERULO Talk Dirty
5	BAKERMAT Vandaag
6	STROMAE Formidable
7	AVICII Wake Me Up
8	MARTIN GARRIX Animals
9	KATY PERRY Roar
10	LORDE Royals

GERMANY 	
POS	ARTIST/ ALBUM
25/10/2013 - 31/10/2013	
1	ADEL TAWIL Lieder
2	AVICII Hey Brother
3	MILKY CHANCE Stolen Dance
4	KLINGANDE Jubel
5	JAMES BLUNT Bonfire Heart
6	MARTIN GARRIX Animals
7	EMINEM The Monster (feat. Rihanna)
8	JASON DERULO Talk Dirty (feat. 2 Chainz)
9	PITBULL Timber (feat. Ke\$ha)
10	FAMILY OF THE YEAR Hero

ITALY 	
POS	ARTIST/ ALBUM
24/10/2013 - 30/10/2013	
1	LORDE Royals
2	PASSENGER Let Her Go
3	ELISA L'anima Vola
4	ELLIE GOULDING Burn
5	AVICII Wake Me Up
6	JAMES BLUNT Bonfire Heart
7	MILEY CYRUS Wrecking Ball
8	EROS RAMAZZOTTI Lo Prima Di Te
9	KATY PERRY Roar
10	VASCO ROSSI Cambia-Menti



NETHERLANDS 	
POS	ARTIST/ ALBUM
25/10/2013 - 31/10/2013	
1	PHARRELL WILLIAMS Happy
2	LORDE Royals
3	DVBBS, BORGEIOUS Tsunami
4	AVICII Hey Brother
5	NIELS GEUSEBROEK Take Your Time Girl
6	AVICII Wake Me Up
7	KATY PERRY Roar
8	JUSTIN BIEBER Recovery
9	ILSE DELANGE Blue Bittersweet
10	JASON DERULO Talk Dirty (feat. 2 Chainz)

SPAIN 	
POS	ARTIST/ ALBUM
28/10/2013 - 03/11/2013	
1	AVICII Wake Me Up
2	KATY PERRY Roar
3	ONEREPUBLIC Counting Stars
4	ANTONIO OROZCO Llegará
5	ROBIN THICKE Blurred Lines
6	MILEY CYRUS Wrecking Ball
7	ONE DIRECTION Story Of My Life
8	LADY GAGA Venus
9	JOHN NEWMAN Love Me Again
10	PASSENGER Let Her Go

SWEDEN 	
POS	ARTIST/ ALBUM
23/10/2013 - 29/10/2013	
1	EDVIN BERG I Will Be Here
2	JUSTIN BIEBER Recovery
3	AVICII Hey Brother
4	ONE DIRECTION Story Of My Life
5	AGNES En Sån Karl
6	YLVIS The Fox (What Does the Fox Say?)
7	ELLIE GOULDING Burn
8	KATY PERRY Roar
9	AVICII Wake Me Up
10	MILEY CYRUS Wrecking Ball

SWITZERLAND 	
POS	ARTIST/ ALBUM
25/10/2013 - 31/10/2013	
1	AVICII Hey Brother
2	KLINGANDE Jubel
3	JAMES BLUNT Bonfire Heart
4	LORDE Royals
5	AVICII Wake Me Up
6	EMINEM The Monster (feat. Rihanna)
7	MARTIN GARRIX Animals
8	STROMAE Papaoutai
9	KATY PERRY Roar
10	JASON DERULO Talk Dirty (feat. 2 Chainz)

UNITED KINGDOM 	
POS	ARTIST/ ALBUM
27/10/2013 - 02/11/2013	
1	EMINEM The Monster (feat. Rihanna)
2	LORDE Royals
3	RIVA STARR, FATBOY SLIM Eat Sleep...
4	ONEREPUBLIC Counting Stars
5	ONE DIRECTION Story Of My Life
6	TINIE TEMPAH Children of the Sun
7	THE WANTED Show Me Love (America)
8	LADY GAGA Do What U Want
9	KATY PERRY Roar
10	JAMES ARTHUR You're Nobody 'Til...

CHARTS iTUNES ALBUMS WEEK 44



BELGIUM	
POS	ARTIST/ ALBUM
28/10/2013 - 03/11/2013	
1	ARCADE FIRE Reflektor
2	STROMAE Racine Carrée
3	CÉLINE DION Loved Me Back to Life
4	LOU REED The Very Best of Lou Reed
5	VARIOUS ARTISTS MNM Big Hits 2013.3
6	EMINEM The Marshall Mathers LP2
7	AGNES OBEL Aventine
8	LORDE Pure Heroine
9	BIRDY Fire Within
10	ONE DIRECTION Midnight Memories

DENMARK	
POS	ARTIST/ ALBUM
28/10/2013 - 03/11/2013	
1	NIK & JAY United
2	THOMAS HELMIG KH Helmig
3	VARIOUS ARTISTS More Music 2013
4	RASMUS SEEBACH Ingen Kan Love Dig...
5	ARCADE FIRE Reflektor
6	EMINEM The Marshall Mathers LP2
7	LORDE Pure Heroine
8	LIS SØRENSEN På Sådan En Morgen
9	ONE DIRECTION Midnight Memories
10	QUADRON Avalanche

FRANCE	
POS	ARTIST/ ALBUM
28/10/2013 - 03/11/2013	
1	ARCADE FIRE Reflektor
2	STROMAE Racine Carrée
3	JULIEN DORÉ L'ŒVE
4	GRAND CORPS MALADE Funambule
5	GESAFFELSTEIN Aleph
6	FOREVER GENTLEMEN Forever...
7	KAARIS Or Noir
8	LNKIN PARK Recharged
9	VARIOUS ARTISTS NRJ Dance 2013
10	LORDE Pure Heroine

GERMANY	
POS	ARTIST/ ALBUM
25/10/2013 - 31/10/2013	
1	PRINCE KAY ONE Rich Kidz (Deluxe)
2	INA MÜLLER 48
3	LINKIN PARK Recharged
4	LORDE Pure Heroine
5	ARCADE FIRE Reflektor
6	VARIOUS Best of 2013 - Die Hits des...
7	ALOE BLACC Lift Your Spirit
8	HELENE FISCHER Farbenspiel
9	MILKY CHANCE Sadnecessary
10	AVICII True

ITALY	
POS	ARTIST/ ALBUM
24/10/2013 - 30/10/2013	
1	ELISA L'anima Vola
2	JAKE LA FURIA Musica Commerciale
3	RENATO ZERO Amo - Capitolo II
4	EMIS KILLA Mercurio (Deluxe Edition)
5	EMMA Schiena
6	PEARL JAM Lightning Bolt
7	ONE DIRECTION Midnight Memories
8	CLAUDIO BAGLIONI ConVoi
9	LOU REED The Very Best of Lou Reed
10	KATY PERRY Prism

Netherlands:
Ilse Delange



Spain:
Manuel Carrasco



Sweden:
One Direction



Switzerland:
Bligg



NETHERLANDS	
POS	ARTIST/ ALBUM
25/10/2013 - 31/10/2013	
1	ILSE DELANGE After the Hurricane...
2	MICHAEL PRINS Rivertown Fairytale
3	ARCADE FIRE Reflektor
4	ONE DIRECTION Midnight Memories
5	ADJE Vossig
6	AVICII True
7	JAN SMIT Unplugged (De Rockfield...)
8	KATY PERRY Prism
9	VARIOUS ARTISTS 538 Hitzone 67
10	GARE DU NORD Collected

SPAIN	
POS	ARTIST/ ALBUM
28/10/2013 - 03/11/2013	
1	VARIOUS Los Nº1 de 40 Principales (2013)
2	MANUEL CARRASCO Confieso Que He...
3	BUNBURY Palosanto
4	ARCADE FIRE Reflektor
5	LA OREJA DE VAN GOGH Primera Fila...
6	VARIOUS ARTISTS 100 Hits of the '80S
7	LOU REED The Very Best Of Lou Reed
8	MALÚ Sí
9	RELAJACIÓN Y...Música de Relajación...
10	DANI MARTÍN Dani Martín

SWEDEN	
POS	ARTIST/ ALBUM
23/10/2013 - 29/10/2013	
1	ONE DIRECTION Midnight Memories
2	KATY PERRY Prism
3	LALEH Colors
4	AVICII True
5	VERONICA MAGGIO Handen i Fickan...
6	TOMAS LEDIN Höga Kusten
7	ARCADE FIRE Reflektor
8	LARS WINNERBÄCK Hosianna
9	VARIOUS Så Mycket Bättre Säsong 4...
10	VARIOUS Absolute Dance Autumn 2013

SWITZERLAND	
POS	ARTIST/ ALBUM
25/10/2013 - 31/10/2013	
1	BLIGG Service Publigg
2	PRINCE KAY ONE Rich Kidz (Deluxe)
3	ARCADE FIRE Reflektor
4	LINKIN PARK Recharged
5	LORDE Pure Heroine
6	JAMES BLUNT Moon Landing
7	STROMAE Racine Carrée
8	HELENE FISCHER Farbenspiel
9	KATY PERRY Prism
10	SUNRISE AVENUE Unholy Ground...

UNITED KINGDOM	
POS	ARTIST/ ALBUM
27/10/2013 - 02/11/2013	
1	VARIOUS BBC Radio 1's Live Lounge 13
2	EMINEM The Marshall Mathers...(Deluxe)
3	ARCADE FIRE Reflektor
4	LORDE Pure Heroine
5	ARCTIC MONKEYS AM
6	KATY PERRY Prism
7	LONDON GRAMMAR If You Wait
8	JAMES BLUNT Moon Landing
9	ONE DIRECTION Midnight... (Deluxe)
10	JAMES BLAKE Overgrown

CHARTS ANALYSIS WEEK 44



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



- **STORM QUEEN** *Look Right Through* (Ministry Of Sound)
- **LITTLE MIX** *Move* (Syc0 Music)
- **BRITNEY SPEARS** *Work Bitch* (RCA)
- **EMINEM** *Survival* (Interscope)
- **EMINEM** *Berzerk* (Interscope)
- **KATY B** *5 AM* (Rinse Recordings)
- **JUSTIN BIEBER** *Bad Day* (Def Jam)
- **EMINEM** *Rap God* (Interscope)
- **JESSIE J** *Sexy Lady* (Lava/Republic Records)
- **PET SHOP BOYS FT EXAMPLE** *Thursday (X2)*
- **SHANE FILAN** *About You* (Capitol)
- **GEORGE EZRA** *Budapest* (Columbia)
- **ENTER SHIKARI** *Rat Race* (PIAS Recordings)
- **RY X** *Berlin* (Dumont Dumont)

UK ARTIST ALBUMS CHART

- **JAMES ARTHUR** *James Arthur* (Syc0 Music)
- **TINIE TEMPANH** *Demonstration* (Parlophone)
- **ANDRE RIEU & JOHANN STRAUSS** *ORCHESTRA Music Of The Night* (Decca)
- **SHANE FILAN** *You & Me* (Capitol)
- **VERTONES** *Saturday Night At The Movies* (Warner Bros)
- **WANTED** *Word Of Mouth* (Global Talent)
- **AVRIL LAVIGNE** *Avril Lavigne* (Epic)
- **NICKELBACK** *The Best Of - Vol.1* (Roadrunner)
- **MIDLAKE** *Antiphon* (Bella Union)
- **BOB DYLAN** *The Very Best Of* (Sony Music CG)
- **DREAM THEATER** *Live At Luna Park* (Eagle Vision)
- **MIA** *Matangi* (Interscope)
- **ELVIS PRESLEY** *The Nation's Favourite Elvis Songs* (RCA)
- **ICONA POP** *This Is Icona Pop* (Atlantic)
- **BOB DYLAN** *The Complete Columbia Albums* (Sony Music CG)

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

Source: Official Charts Company

SINGLES

BY ALAN JONES

Retro dance track *Look Right Through* seems set to debut atop the singles chart this Sunday for **Storm Queen**, ahead of new releases from both **Little Mix** and **Britney Spears**.

Last weekend saw **Eminem** and **Rihanna** each score their eighth No.1 single as their latest collaboration, *The Monster* scared up enough sales to debut at the chart summit. The track is the fourth single in as many weeks from Eminem's new album, *The Marshall Mathers LP 2*, which was released on Tuesday (5th).

Rihanna's 43rd Top 75 entry, and Eminem's 42nd (including five as a member of D12), *The Monster* sold 74,674 copies last week, and surpassed the chart peak of their previous collaboration *Love The Way You Lie*, which reached No.2 in 2010 and never sold more than 68,354 copies in a week but has thus far sold 1,150,927 copies, becoming Rihanna's second biggest seller



(behind *We Found Love*'s 1,320,708) and Eminem's biggest, ahead of *Lose Yourself* (891,984 sales). *The Monster* replaces **Lorde**'s debut hit, *Royals*, which dips to No.2 (59,903 sales).

Without a Top 10 hit to his credit since *Star 69/Weapon Of Choice* in 2001, **Fatboy Slim** came roaring back with *Eat Sleep Rave Repeat* - a collaboration

with **Riva Starr** and **Beardyman** - debuting at No.3 (55,743 sales). It is the 12th Top 10 hit for **Norman Cook** overall, and the seventh using his **Fatboy Slim** alter ego.

One Direction's *Story Of My Life* stormed to the top of the midweek sales flashes and looked set to become their fifth No.1 but faded badly throughout the

week and ends up debuting at No.4, selling 55,316 copies last week. It is the second single from **One Direction**'s upcoming third album, *Midnight Memories*, which drops November 25.

Tinie Tempah got his 10th Top 10 hit and Swedish singer **John Martin** his third, as their collaboration *Children Of The Sun* debuts at No.6 (37,898 sales).

The Wanted scored their 12th hit in all, and their third Top 10 entry of 2013, debuting at No.8 (36,052 sales) with *Show Me Love (America)*, the fifth single from their third album, *Word Of Mouth* which was released on Monday (4th).

Top 10 singles not mentioned elsewhere: **OneRepublic**'s *Counting Stars* (3-5, 46,640 sales), **James Arthur**'s *You're Nobody 'Til Somebody Loves You* (2-9, 31,068 sales) and **Miley Cyrus**' *Wrecking Ball* (6-10, 29,959 sales).

Overall singles sales were up 4.28% week-on-week at 3,141,256 - 10.74% below same week 2012 sales of 3,519,133.

ALBUMS

BY ALAN JONES

After scoring his eighth No.1 single last Sunday, **Eminem** is set to register his eighth No.1 album this weekend, with new album *The Marshall Mathers LP 2* not hitting the shops until midweek (5th) but set to annihilate all competition by close of business on Saturday. **James Arthur**'s self titled debut was top of the midweek sales flash on Tuesday.

Last week, **Arcade Fire** made an incendiary debut atop the album chart, blazing to first week sales of 45,252 with red hot fourth album *Reflektor*, despite the title track peaking seven weeks ago at No.44. The Montreal-based band previously topped the chart in 2010, when their third album, *The Suburbs*, opened at No.1 on sales of 61,263 copies but its highest first week sale came in 2007, when second album *Neon Bible* debuted and peaked at No.2 on slightly higher first week sales of 65,700.

Hot on the heels of introductory single *Royals* ruling the singles chart, **Lorde**'s first album *Pure Heroine* dashed to a No.4 debut (18,294 sales). The singer reached No.1 in her



native New Zealand and neighbouring Australia with the set, which she co-wrote with producer **Joel Little**.

After back-to-back Top 10 hits with their first two singles, **X Factor 2012** fourth-placed act **Union J**'s self-titled debut album opened at No.6 (17,331 sales). The band's second hit single, *Beautiful Life*, is down sharply on its second week, diving 8-25 (13,941 sales).

While introductory single *Roar* falls 4-7 (36,288 sales), extending its stay in the Top 10 to nine weeks, **Katy Perry**'s latest

album *Prism* dipped to No.2 (23,091 sales).

The rest of the Top 10: **Moon Landing** by **James Blunt** (2-3, 21,783 sales), *AM* by **Arctic Monkeys** (4-5, 17,480 sales), *If You Want* by **London Grammar** (9-7, 11,018 sales), *Tribute* by **John Newman** (3-8, 10,675 sales), *Perhaps Love* by **Jonathan & Charlotte** (8-9, 7,971 sales) and *Closer To The Truth* by **Cher** (10-10, 7,795 sales).

2010 *X Factor* winner **Matt Cardle** fell narrowly short of scoring his third straight Top 10 album, debuting at No.11 (6,918

sales) with *Porcelain*.

11 years after their first remix album *Reanimation* reached No.3, **Linkin Park** have issued a second set of radical reinterpretations under the title *Recharged*. Debuting at No.12 (6,728 sales), the album includes dancefloor-friendly variations of their most recent album *Living Things*, a 2012 chart-topper.

Featuring **James Corden** as **Paul Potts**, the biopic *One Chance* is, as they say, doing good box office and the simultaneously released compilation *The Greatest Hits* returned Potts to the charts for the first time since 2009, debuting at No.21 (5,679 sales).

Back together as a recording act after an absence of 18 years to mark their 50th anniversary of making music, **Chas & Dave** debuted at No.25 (5,081 sales) with *That's What Happens*, and can thus celebrate their first Top 40 album since 1995, when *Street Party* - their last new album - reached No.3. *That's What Happens* is their 10th Top 75 album entry since they made their debut nearly 32 years ago.

Overall album sales were up 12.48% week-on-week at 1,542,588 - 14.77% below same week 2012 sales of 1,810,009.

CHARTS CLUB WEEK 44

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	8	MONSIEUR ADI FEAT. A*M*E What's Going On / Relentless/Sony/Karma Artists
2	12	7	VENSUN FEAT. DAVID VENDETTA & SYLVIA TOSUN Love Is Love / Sea To Sun
3	20	4	TIGA VS. AUDION Let's Go Dancing / Turbo
4	0	4	SKREAM FEAT. SAM FRANK Rollercoaster / Rinse/Tempa
5	11	6	WOOKIE FEAT. ELIZA DOOLITTLE The Hype / Manchu/Strictly Rhythm
6	21	2	BEBE BLACK I'll Wait / Deconstruction/Columbia
7	1	5	MARTIN GARRIX Animals / Positiva
8	10	6	DELERIUM FEAT. STEF LANG Chrysalis Heart / Nettwerk
9	2	13	STORM QUEEN Look Right Through / Defected/MoS
10	28	3	KOVE Searching / MTA/Mercury
11	25	2	CALVIN HARRIS & ALESSO FEAT. HURTS Under Control / Columbia
12	38	2	NINETOES Finder / Kling Klang/Columbia
13	30	2	GHOST BEACH Miracle / Nettwerk
14	18	3	2 UNLIMITED Get Ready / Byte
15	22	3	SEAMUS HAJI VS. JUNKDNA & OLIC After Midnight (Aurora Lights) / Big Love
16	0	1	AFROJACK FEAT. SPREE WILSON The Spark / Pm:Am/Island
17	26	2	KEN DOH Nagasaki Ep (I Need A Lover Tonight) / White Label
18	24	2	DIRTY SNEEKERZ UK FEAT. SWEETIE IRIE The Sound / Mission
19	27	3	E'VOKE All I Want / Pinball
20	15	6	FATBOY SLIM & RIVA STARR Eat Sleep Rave Repeat / Skint
21	0	1	NICKY ROMERO VS. KREWELLA Legacy / Ultra
22	32	3	DUCK SAUCE Radio Stereo / 3 Beat
23	13	8	SHOWTEK FEAT. WE ARE LOUD & SONNY WILSON Booyah / Spinnin'/Polydor
24	17	4	MDNGHT Into The Night / MUK
25	0	1	JAMATO FEAT. OSCAR Soul For Sale / Lugano
26	3	4	WILKINSON Afterglow / Rara/Virgin
27	19	5	ARE YOU READY? Are You Ready? / White Label
28	0	1	SHADOW CHILD FEAT. TAKURA Friday / Newstate/Food
29	0	1	PABLO CALAMARI & NAVAJO Show Me What To Do / So Solid
30	39	2	BASTO VS. KEANE Bend And Break / Island
31	31	2	KADY Z One Million Pieces / Downboy/Frknwitch
32	0	1	AYAH MARAR Beg Borrow Steal / Transmission
33	16	5	BEN PEARCE What I Might Do / MTA/Mercury
34	29	3	NICK SKITZ FEAT. AMBA SHEPHERD Get Your Gun / Central Station
35	5	3	KAMALIYA Love Me Like / AATW
36	34	2	SANDER VAN DOORN Neon / MoS
37	0	1	MAYRA VERONICA Mama Mia / Syco
38	0	1	MARSHALL.F Money Waster / Black Butter
39	37	2	BREACH FEAT. ANDREYA TRIANA Everything You Never Had (We Had It All) / Atlantic
40	35	2	KATY B 5Am / Rinse/Columbia

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	LITTLE MIX Move / Syco
2	9	3	THE WANTED Show Me Love (America) / Island
3	10	4	MONSIEUR ADI FEAT. A*M*E What's Going On / Relentless/Sony/Karma Artists
4	14	3	TINIE TEMPAH FEAT. JOHN MARTIN Children Of The Sun / Parlophone
5	0	1	BEBE BLACK I'll Wait / Deconstruction/Columbia
6	15	4	WOOKIE FEAT. ELIZA DOOLITTLE The Hype / Manchu/Strictly Rhythm
7	16	3	JLS Billion Lights / RCA
8	1	4	KATY PERRY Roar / Virgin
9	30	2	DIRTY SNEEKERZ UK FEAT. SWEETIE IRIE The Sound / Mission
10	11	5	SEAMUS HAJI VS. JUNKDNA & OLIC After Midnight (Aurora Lights) / Big Love
11	20	2	CONSUELO COSTIN Here We Go / C&R Productions
12	7	5	BRITNEY SPEARS Work B**Ch! / Sony
13	0	1	AYAH MARAR Beg Borrow Steal / Transmission
14	24	2	JUSTIN TIMBERLAKE TKO / RCA
15	6	4	MARTIN GARRIX Animals / Positiva
16	13	6	ROBIN THICKE FEAT. KENDRICK LAMAR Give It 2 U / Interscope
17	23	2	2 UNLIMITED Get Ready / Byte
18	18	3	DUCK SAUCE Radio Stereo / 3 Beat
19	26	2	DISCOBITCH C'est Beau La Bourgeoisie / 3 Beat
20	0	1	AFROJACK FEAT. SPREE WILSON The Spark / Pm:Am/Island
21	0	1	KATY B Sam / Rinse/Columbia
22	2	3	JAMES ARTHUR You're Nobody 'Til Somebody Loves You / Syco
23	29	2	SID BATHAM All Lies / Bire/ABE
24	17	5	FATBOY SLIM & RIVA STARR Eat Sleep Rave Repeat / Skint
25	0	1	RACHEL HYLTON Sexy Girl / Standard
26	4	4	CONOR MAYNARD R U Crazy / Parlophone
27	27	2	KAMALIYA Love Me Like / AATW
28	22	5	SHOWTEK FEAT. WE ARE LOUD & SONNY WILSON Booyah / Spinnin'/Polydor
29	0	1	RECONNECTED Time Of Our Lives / Bannatyne
30	0	1	SKREAM FEAT. SAM FRANK Rollercoaster / Rinse/Tempa

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



UPFRONT



COMMERCIAL POP



URBAN

Monsieur Adi and A*M*E storm Upfront

ANALYSIS

BY ALAN JONES

The latest floorfilling sensation from France is Monsieur Adi's What's Going On, which jumps 4-1 on the Upfront chart this week, securing a 13.79% victory margin over VenSun's Love Is Love, which vaults 12-2. In a plethora of mixes by Sanna & Pitron, Wawa, The Kncoks, ShockOne and Belanger, as well as Adi himself, What's Going On is his maiden hit in his own right, and is a stylish reworking of Soul II Soul's Back To Life decorated by the vocals of A*M*E, who

previously topped the list in March as featured vocalist on Duke Dumont's Need U (100%), which achieved the rare feat of spending two weeks at No.1.

Reigning X Factor champion James Arthur's bid for the Commercial Pop crown failed narrowly last week, when his new single You're Nobody 'Til Somebody Loves You peaked at No.2. Little Mix - who won the competition the year before Arthur - aren't to be denied, squeezing over the line to score their fourth No.1 on the chart. They previously topped the chart with Wings (August 2012), DNA (November 2012) and

How Ya Doin' (feat. Missy Elliott, May 2013). Their success also illustrates the point that the chart is more of a marathon than a sprint - runners-up The Wanted's Show Me Love (America) was No.1 on 30% more DJ chart returns but was less widely appreciated, and ended up marginally in arrears.

Up a notch on the Urban chart, TKO thus becomes Justin Timberlake's sixth No.1 of the year, following Suit & Tie (feat. Jay-Z, February), Mirrors (March), Tunnel Vision (July), Holy Grail (Jay-Z feat. Justin Timberlake) and Turn Back The Night, both in August.

URBAN TOP 30

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

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	RUDIMENTAL FT EMILI SANDE Free
2	LONDON GRAMMAR Nightcall
3	DVBBS & BORGEOUS Tsunami
4	SIGMA FT DOCTOR Rudeboy
5	THOMAS GOLD Remember
6	FEHRPLAY Indigo
7	MAT ZO Lucid Dreams
8	FRICTION FT ARLISSA Long Gone Memory
9	MAX LINEN Flashback
10	MK Always
11	MICKY SLIM & THE WIDEBOYS Welcome To My Disco
12	I SEE MONSTAS Nowhere / Highlife
13	DEADMAU5 Suckfest9001
14	WAWA & M.A.R.K FT JAVINE Never
15	FLIGHT FACILITIES Clair De Lune
16	RAY FOXX Fireworks (Bang Bang)
17	ALI LOVE Another
18	SIEGE FT DOUBLE EXPOSURE I'm With You
19	GALANTIS Smile
20	TIGA VS AUDION Let's Go Dancing



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Young Knives

Young Knives return with their fully self-produced, self-recorded fourth album "Sick Octave" described by the band as the most fun record they've ever made. Includes the singles 'Maureen' and 'We Could Be Blood'. "It's definitely weird...and amazing" MOJO
Out now



Cloud Boat

Apollo Records duo Sam Ricketts & Tom Clarke, otherwise known as Cloud Boat release a limited edition, 300 copies only, pink vinyl 12" single of their "Book Of Hours" album highlight 'Pink Grin parts I and II' and the incredible remix of 'Amber Road' from The Haxan Cloak. Out now



White Lung

The angry female fronted Vancouver punks release new seven inch single "Songs of the South" on Sexbeat Records. Pitchfork describe it as "a relentless aural beating laced with loopy metal riffs that bind the quartet's all-everything-all-the-time rage to Way's typically predatory melodies." Out now



Neil Gaiman & Amanda Palmer

New York Times Best-Selling author Neil Gaiman and international recording artist Amanda "Fucking" Palmer release a 3-disc set, titled "An Evening With Neil Gaiman & Amanda Palmer". Recorded during a West Coast US tour in 2011, it features a mix of solo and collaborative material. Out 18/11



The Blow

The Blow returns with this eponymous album on Kanine Records. Founding member Khaela Maricich and Melissa Dyne created an album that reflects their united love of pop music, bass, frequency, hooks and intimate lyrics. Follows their 2007 K Records debut "Paper Television". Out 18/11



Albert Hammond, Jr.

"AHJ", the latest from Strokes guitarist Albert Hammond, Jr., will be released via Julian Casablancas' Cult Records. The EP was produced, engineered and mixed by Grammy-winning producer Gus Oberg and recorded at Hammond's two studios in Manhattan and upstate New York. Out 25/11

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PRODUCT KEY RELEASES



▶ CELINE DION Loved Me Back To Life 11.11



▶ JLS Goodbye - The Greatest Hits 18.11

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/Hca)
- 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)

- STEPHANIE FRASER Walking Woman Ep (Island)
- THE STRUTS Could Have Been Me (Virgin)
- TAYLOR SWIFT FT GARY LIGHTBODY The Last Time (Mercury)
- ROBBIE WILLIAMS Go Gentle (Island)

ALBUMS

- DANIEL O'DONNELL A Picture Of You (Dmg Tv)
- DEEP PURPLE Gold Edition & The Now What Live Tapes (Earmusic/Absolute)
- CELINE DION Loved Me Back To Life (Columbia)
- ERASURE Snow Globe (Mute)
- HERBIE HANCOCK The Complete Columbia Collection (Sony)

- INSIDE LLEWYN DAVIS Inside Llewyn Davis: Original Soundtrack Recording (Nonesuch)

- KEANE The Best Of Keane (Island)
- THE KILLERS Direct Hits (Vertigo)

- LADY GAGA Artpop (Interscope)
- CATE LE BON Mug Museum (Turnstile)

- LITTLE MIX Salute (Syco)
- MAUSTRAP We Are Friends (Virgin/Emi)

- NORTHCOTE Northcote (Xtra Mile)
- OKKERVIL RIVER The Silver Gymnasium (Atu

Records)

- PAPA Tender Madness (Island)

- CLIFF RICHARD The Fabulous Rock 2N? Roll Songbook (Rhino)

- ROGER TAYLOR Fun On Earth (Virgin/Emi)
- ARTHUR RUSSELL World Of Echo (Rough

Trade)

- THE WURZELS Christmas Album (Cia Ltd)

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)

- DAWES Most People (Emi)

- JLS Billion Lights (Rca)

- ELTON JOHN Voyage (Mercury)

- LOLO Year Round Summer Of Love (Island)

- MS MR Fantasy (Hca)

- PARADISE Stars Shine Bright (Dirty Bingo)

- RUDIMENTAL FT EMELI SANDE Free

(Asylum)

- 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 (Dorina)

- JAKE BUGG Shangri-La (Emi)

- GABRIELLE Now And Always - 20 Years Of Dreaming (Island)

- JLS Goodbye - The Greatest Hits (Rca)

- LINDI ORTEGA Tin Star (Last Gang)

- MARILLION Sounds That Can't Be Made (Special Edition) (Earmusic/Absolute)

- JOHNNY MATHIS Sending You A Little

- CHRISTMAS (Columbia)

- MY CHEMICAL ROMANCE Greatest Hits (Heprise)

- VARIOUS Hunger Games: Catching Fire Ost (Island)

- ROBBIE WILLIAMS Swings Both Ways (Island)

NOVEMBER 25

SINGLES

- AFROJACK The Spark (Island)

- ARIANA GRANDE FT BIG SEAN Right There (Island)

- BASTILLE Of The Night (Virgin/Emi)

- BIFFY CLYRO Sounds Like Balloons (14th Floor)

▶ **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▶ **RICK ROSS** Mastermind 16.12

- **BREACH FT ANDREYA TRIANA** Everything You Never Had (*Atlantic*)
- **CHASING GRACE** Free (*Island*)
- **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 (*679/Warner*)
- **GABRIELLE** Say Goodbye (*Island*)
- **GHETS FT KANO AND MYKL** Party Animal (*Disrupt*)
- **CALVIN HARRIS** Under Control (*Columbia/Hy*)
- **JOSH RECORD** Bones (*Virgin EMI*)
- **LITTLE GREEN CARS** The John Wayne (*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 (*Apollu*)
- **EDWARD SHARPE & THE MAGNETIC ZEROS** Life Is Hard (*Island*)
- **SIA FT THE WEEKND & DIPLO** Elastic Heart (*Island*)
- **SIR SLY** Gold (*Polydor*)
- **THE STRYPPES** Can't Judge A Book (*Virgin EMI*)
- **TANIKA** Bad4u (*Tim & Danry/Virgin EMI*)
- **THAO AND THE GET DOWN STAY DOWN** Holy Roller Ep (*Domina*)
- **TYGA FT JUSTIN BEIBER** Wait For A Minute (*Island*)
- **LEWIS WATSON** Even If (*Warner Brothers*)
- **WET WET WET** Step By Step (*Virgin EMI*)
- **ZEROES** Life Is Hard (*Island*)

ALBUMS

- **ANDRI DERIS AND THE BAD BANKERS** Million Dollar Haircuts On Ten Cent Heads (*tarmusic/absolute*)
- **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*)

- **ONE DIRECTION** Midnight Memories (*Syco*)
- **OST** Mary Poppins 50th Anniversary (*Disney*)
- **SPARKS** New Music For Amnesiacs - The Essential Collection (*Lil Beethoven*)
- **STORNOWAY** You Don?T Know Anything (*4Aa*)
- **BARBRA STREISAND** Back To Brooklyn (*Sony*)
- **VANGELIS** Heaven And Hell/Albedo 0.39/Spiral/Beaubourg/Direct/Page Of Life (*Esoteric/Cherry Rea*)
- **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*)

NOVEMBER 29

ALBUMS

- **RUSSELL WATSON** Only One Man (*Sony*)

DECEMBER 2

SINGLES

- **ALL ABOUT SHE** Higher (*Atlantic*)
- **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*)
- **THE ELECTRIC SOFT PARADE** The Sun Never Sets Around Here (*Helium*)
- **GAZ COOMBES** Buffalo (*Hot Fruit*)
- **MAYER HAWTHORNE** The Stars Are Ours (*Island*)
- **MAYER HAWTHORNE FT KENDRICK LAMARR** Crime (*Island*)
- **THAO AND THE GET DOWN STAY DOWN** Holy Roller (*Domina*)
- **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 (*Innova*)
- **REBECCA FERGUSON** Freedom (*Rca*)
- **MARY J BLIGE** A Mary Christmas (*Verve*)
- **MUSE** Live At Rome Olympic Stadium (*Helium 3/Warner*)
- **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*)
- **CHILDISH GAMBINO** 3005 (*Island*)
- **DRAKE FT SAMPHA** Too Much (*Island*)
- **SELENA GOMEZ** Slow Down (*Hollywood/Polydor*)
- **HAIM** Forever (*Polydor*)
- **JESSIE J** Thunder (*Island/Lava*)
- **JACK JOHNSON** Shot Reverse Shot (*Brushfire/Island*)
- **PLACEBO** Loud Like Love (*Virgin*)
- **SKATERS** Deadbolt (*Warner Brothers*)
- **SKRILLEX** Try It Out (*Asylum*)
- **YUCK** Lose My Breath (*Mercury*)

ALBUMS

- **BOSTON** Life, Love & Hope (*Frontiers*)
- **CHILDISH GAMBINO** Because The Internet (*Island*)
- **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 (*Wonderly*)
- **CHRISTINA AGUILERA** We Remain (*Island*)
- **CIARA** Overdose (*Epic*)
- **ELIZA DOOLITTLE** Walking On Water (*Parlophone*)
- **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*)
- **VARIOUS** The Secret Life Of Walter Mitty Ost (*Island*)

DECEMBER 23

SINGLES

- **DEACON BLUE** Voices (*Island*)
- **JASON DERULO** Trumpets (*Warner Brothers*)
- **GABRIELLE APLIN** Salvation (*Parlophone*)
- **NELLY FT TREY SONGZ** All Around The World (*Island*)

DECEMBER 30

SINGLES

- **ENRIQUE IGLESIAS** Heart Attack (*Island*)

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

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

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

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

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



ROGER TAYLOR Fun On Earth

(Virgin EMI)



November 11

Rock icon Roger Taylor's 13-track album *Fun On Earth* was recorded at Priory Studios, Surrey and features Jeff Beck on one of the tracks. Upon the Radio 2 premiere of lead single *Sunny Day*, DJ Chris Evans played it twice in a row.

During his six-decade career, Taylor – as part of Queen – wrote hits including *Radio Ga Ga*, *A Kind Of Magic* and *Days Of Our Lives*. He has also enjoyed success across the globe with accomplished solo material as well as performing with acts including The Foo Fighters, Elton John, Robert Plant, INXS, Jessie J and Roger Daltrey along the way.

The *Lot* - the complete collection of his back catalogue of work, spanning his solo career and material from *The Cross* - is released on the same date in limited collector's editions and digital formats. It comprises Taylor's solo albums *Fun In Space* (1981), *Strange Frontier* (1984), *Happiness?* (1994), *Electric Fire* (1998) and *Fun On Earth*, as well as the three albums by his band *The Cross* - *Shove It* (1988), *Mad, Bad And Dangerous To Know* (1990) and *Blue Rock* (1991).

Taylor has also been working with *The Queen Extravaganza*, the official Queen tribute band. After achieving success in North America, the touring concert has already had to add more dates to its debut UK tour – which runs through November and December - due to phenomenal demand.

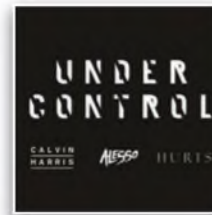
TRACK OF THE WEEK



CALVIN HARRIS & ALESSO

Under Control feat. Hurts

(Columbia)



November 25

Under Control, with Alesso and featuring Hurts, will be Calvin Harris' first release after chartbuster album *18 Months* chalked up nine back-to-back Top 10 singles. That album, released late last year, has so far amassed over 1.2 million album sales worldwide whilst his UK singles sales tally exceeds 4.5 million.

Swedish producer and DJ Alesso has had a slew of Beatport hits in the last couple of years. He takes his new *Uprising Tour* across North America, to Australia with *Stereosonic Festival*, and ends 2013 with sell-out shows at London's Brixton Academy and Glasgow's O2 Academy.

Hurts have had success this year with the release of their second album *Exile*. After a sold out European tour and a summer of festivals, the band will embark on their biggest tour to date, *The Exile Tour*, this autumn playing across arenas in 18 countries.

Calvin Harris will also be playing a handful of UK arena

INCOMING ALBUMS

SHARON JONES & THE DAP KINGS Give The People What They Want (Daptone Records)



Daptone Records announced the August release of Sharon Jones & the Dap-Kings Give the

People What They Want when Sharon Jones was diagnosed with cancer.

The scheduled release and supporting tours were immediately put on hold and all efforts were quickly shifted to her treatment and recovery. Now, Sharon Jones is back.

For over a decade, the band has travelled the world, performing and growing their fanbase.

The band's bassist and bandleader Bosco Mann said: "Without a doubt, this album is the greatest thing we've ever recorded and I've been anxious for the world to hear it."

The album lifts off with *Retreat!* - an up-tempo number with a thundering arrangement, the video of which is out now.

JANUARY 13, 2014

SOPHIE ELLIS-BEXTOR Wanderlust (EBCG's)



Wanderlust will be Sophie Ellis-Bextor's fifth studio album. Co-written, produced and arranged by

acclaimed singer-songwriter Ed Harcourt, *Wanderlust* was recorded in a London studio in two weeks with a tight-knit group of musicians and friends.

First single *Young Blood* will precede the LP's release and is described as "a life-affirming testament to true love, beautifully accompanied by Ed Harcourt's plaintive piano and soaring string arrangement."

Ellis-Bextor said of the album: "[It's] about roaming and your sense of where you come from, and how you take home with you but you also have this desire to get out there and see the world... I felt like after ten years of making records, this is like the biggest present to myself. I'm really proud of it and I feel really excited."

JANUARY 20

KIM WILDE Wilde Winter Songbook (Wildflower Records)



Kim Wilde has announced her first new album in the UK for over a decade alongside her first solo live dates since 1986.

Wilde Winter Songbook contains a mixture of original songs and classic Yuletide tunes. The album features several duets including *Winter Wonderland* with Rick Astley, a new version of *Rocking Around The Christmas Tree* (previously sung with Mel Smith) now with Nik Kershaw, *Burri Gold* with her husband, actor Hal Fowler, and *White Winter Hymnal* alongside father Marty Wilde and brother Ricky.

Wilde will bring her Christmas Party, with special guest Nik Kershaw, to the UK for three dates this December.

Additionally, this year sees Wilde's *Close* album reaching its 25th anniversary and it will be re-released and re-packaged with a collector's bonus edition on Universal Records.

DECEMBER 2

STAFF PICK: SARAH DAWOOD, WORK EXPERIENCE



ARCADE FIRE
Reflektor
(Sonavox)

The multi-instrumental super group are back with their fourth full-length album. Co-produced by LCD Soundsystem's James Murphy, it only confirms the band's undeniable talent.

Littered with beautiful keyboard and violin parts, clever synth work and an overall sense of gravity, *Reflektor* is more than another indie album; it's a musical experience.

The record is split across two discs, allowing listeners to give their senses a half-way breather. Disc one kicks off with the title track, a seven-minute epic infused with an irresistible keyboard riff that draws resemblance to Bloc Party and Hot Chip. *We Exist* slows the album down to a mellow, minimalist pace that is sustained with *Flashbulb Eyes*. There's a feeling of paranoia and

foreboding surrounding this album that's ascertained in this track, as lead singer Win Butler chants: "Hit me with your flashbulb eyes/You know I've got nothing to hide".

Disc two hosts the classic Arcade Fire coupling of simple lyrics and musical complexity, with track *Awful Sound* reading, "It's an awful sound, when you hit the ground", alongside a tribal drumbeat and a heavy bass.

Synth-heavy *Porno* is a personal favourite, unsurprisingly drawing resemblance to LCD Soundsystem. The album draws to a close with 11-minute *Supersymmetry*, which includes five minutes of reverb and slightly off-key violins fading gently in and out, leaving you tingling, exhausted and overwhelmed. Typically Arcade Fire, it's an affecting album filled with abstract lyrics that leave you wanting to delve deeper into the minds of these musicians.

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

WET WET WET - Step By Step - The Greatest Hits (Mercury 3757033)



With previous Wet Wet hits compilations End Of Part One (1993) and The Greatest Hits

(2004) out of print, and the reconvened band touring its Greatest Hits throughout December, now seems like an exceptionally good time to release this new compilation, which harbours 17 of the 29 chart singles they scored between 1987 and 1998, and three brand new recordings. The band's melodic pop/rock style first came to notice via originals like Wishing I Was Lucky, Sweet Little Mystery and Angel Eyes, although their biggest hit was a cover of The Troggs' hit Love Is All Around which sold over a million copies, and proved to be such a monster hit that it only fell from the top of the chart after 15 weeks when the band itself requested it be deleted. All of the above are present, but with 12 chart hits not being allocated a place on the album, even a few bigger hits like Yesterday

(No.4), Strange (No.13) and More Than Love (No.19) miss the cut. The new tracks are conveniently located at the start of the album, and all three fit in well, with the title track being the most redolent of the band's glory days.

LEE HAZLEWOOD/VARIOUS - There's A Dream I've Been Saving: Lee Hazlewood Industries 1966-71

(Light In The Attic LITA 105)



Seven years in the making and arguably the catalogue release of the year, *There's A Dream*

I've Been Saving is a comprehensive survey of the recordings made for writer/producer/singer Lee Hazlewood's LHI label between 1966 and 1971. The standard edition of the album is impressive, with 107 newly-remastered tracks over 4 CDs - two of them containing everything the man himself put out on the label, the other two cherry-picking from the

rest of the roster - along with a DVD of *Cowboy In Sweden* and a 172-page book full of background information. But the deluxe edition of the set adds three DVD data discs holding 305 tracks, comprising 17 full albums and the A-sides and B-sides of 69 singles. Hazlewood was also involved with the Reprise label and there's riches aplenty from the its roster. Among the more familiar names is Ann-Margret, whose recordings - both with and without Hazlewood sharing vocal duties - are among the best on the label. The Kitchen Cinq display their garage roots but embrace a more psychedelic agenda too. Honey Ltd also acquit themselves well with their eponymous cult psychedelic album and Bob Kaufman's *Trip Thru A Blown Mind* is an amusing set of skits.

ANDREW GOLD - Andrew Gold/What's Wrong With This Picture/All This And Heaven Too/Whirlwind (Edsel EDSX 3016)

Two years after his premature death at the age of 59,

singer/songwriter and multi-instrumentalist Andrew Gold's first four Asylum



albums spanning the years 1975-1979 are compiled into a triple-CD set alongside 20 previously-unreleased contemporaneous bonus tracks - a fitting tribute to the melodic maestro who was much more successful in the UK than in his US homeland. That Gold was a keen Beatles fan is obvious from the inclusion of his live cover of Dr. Robert on the bonus disc but also from the very start of his eponymous debut album, which features several tracks with a distinctly Beatlesque quality but also the country-flavoured *Endless Flight*. What's *Wrong With This Picture* includes his debut British hit *Lonely Boy*, a pleasing remake of the Maurice Williams hit *Stay* and the haunting but brief *Angel Woman*. *All This And Heaven Too* is arguably his best album. *Whirlwind* sees the focus move from piano to guitar, and the songs are rockier, and less appealing. The bonus album houses various early versions,

outtakes, live takes and demos, which don't quite live it to the rest of the set but are welcome nonetheless.

THE STRAWBERRY ALARM CLOCK - Incense And Peppermints/Wake Up...It's Tomorrow

(Tune In TUNEIN 015)



Psychedelic rock specialists *Tune In's* latest release combines onto a single CD the first two albums and a trio of bonus

tracks from one of the genre's most iconic bands, *The Strawberry Alarm Clock*. Best known for their frantic, hook-laden, lyrically-impenetrable and suitably cool and groovy US No.1 hit *Incense And Peppermints*, which lent its name to their 1967 debut album, *TSAC* were a great deal more polished than many of their ilk and were also musically more varied than might have been expected. Overall, it's a delight, with crisply-mastered sound, and a chunky 16-page booklet full of information and illustrations.



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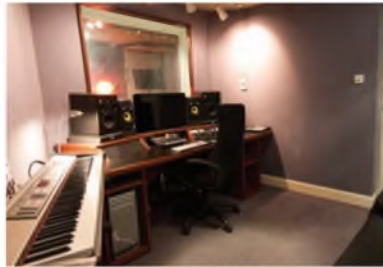
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In addition to the PR services, **Mystic Sons** also host intimate live music nights for their clients and other artists at venues such as: The Lexington, The Slaughtered Lamb, Mother Bar and Proud Galleries to name a few.

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*Minimum three month booking

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

► **HAPPY BIRTHDAY MR. BELL**

A little birdy tells us that it was Domino founder Laurence Bell's birthday at the end of October, so many Happy Returns to the indie label legend. Okay, so it wasn't a little bird, it was XFM's Mike Walsh, who not only brought Bell a special birthday cake to celebrate alongside Xfm managing editor Chris Baughen - he took a picture of it for us too.



► **IT MUST BE SUGGS, SUGGS, SUGGS**

The launch of Madness' new DVD *Take It Or Leave It* at the Odeon Cinema on Parkway brought out music biz types happy to be snapped with the band: Tesco's Michael Mulligan (pictured above), as well as Union Square's business affairs boss Erika Brennan and its MD, Peter Stack (pictured far right).



◀ **ALL THE BIG LIGHTS**

Nettwerk had a little get together to celebrate Passenger's Platinum UK album at his recent Shepherd's Bush Empire gig. As well as the Nettwerk UK team, founders Terry McBride & Mark Jowett and CEO Simon Mortimer-Lamb, flew over from Vancouver for the show. [L-R]: Kat Wray (director of sync), founders Terry McBride & Mark Jowett, Simon Mortimer-Lamb (CEO), Passenger aka Mike Rosenberg, Charlie Larby (label general manager), Blair McDonald (director Nettwerk One Publishing), Meg Greenhorn (head of promotions).



► **THE WRITE STUFF**

September saw the coming together of publisher Notting Hill Music alongside BMI and Tileyard for the biggest songwriting camp the trio have held to date - and now we've got the pictorial evidence. 50 songs were written and produced ready for pitching, with 38 writer/producers coming from as far-a-field as Los Angeles, Tokyo, Copenhagen, Oslo and Dublin. Notting Hill A&R boss John Saunderson (in pink T-shirt, front row centre) said: "I love bringing writers together. This time I thought I'd stretch myself a little and make it bigger than ever." Notting Hill recently concluded an administration deal with Tileyard Music Publishing that led to NHM's Saunderson and Leopold Whitely to join forces with Charlie Arme, Michael Harwood and the Tileyard team.

KEY SONGS IN THE LIFE OF Deborah Hyacinth



VP Digital Marketing, Universal Music Group International

What was the first record you remember buying?
Thieves in the Temple by Prince. Not sure why as I've always been more of a Michael Jackson girl.

Which track would you like played at your funeral?
Golden by Jill Scott.

What's your karaoke speciality?
I hate Karaoke but if forced to I usually kill a Whitney Houston track.



What was the best artist meeting of your life?
Stevie Wonder. I don't usually get star-struck, when I met him I was speechless, but he sensed it and did all the talking for us.

Recommend a track Music Week readers may not have heard?
Teen Daze - Alaska

What's your favourite single/track of all time?
Golden by Jill Scott. Fav album is *The Score* by Fugees.



ARCHIVE

MUSIC WEEK November 11, 1989

HEADLINE NEWS

The biggest gig since Live Aid is being presented to the music industry with the message: this is your event for your charity. Details of Knebworth 1990 have been known to Music Week since its inception...

ALSO

After two and a half years of deliberately keeping a low profile, HMV is presenting a bold front to go with its bold ideas for the next five years. Managing director Brian McLaughlin says that his new management team has a clear focus of strategies and tactics...

FOCUS ON DANCE 11 NOVEMBER 1989. MUSIC WEEK INSIDE. UK part for Azoff's new play. US chain's invasion plans. Knebworth 90: it's your show. Berlin: music's trade checkpoint. Chicago.

NEW RELEASES RECOMMENDED 11.11.89



JIMMY SOMERVILLE Comment Te Dire Adieu. ERIC CLAPTON Journeyman. Single Of The Week is Comment Te Dire Adieu by Jimmy Somerville featuring June Miles Kingston...

AD WATCH

Max Bygraves SingaLongaWarYears Volume 2 is out on November 13. Advertising and promotional support for the album includes a 300k campaign with a TV commercial...



SINGLES TOP 10 11.11.89

Table with 3 columns: POS, ARTIST, SINGLE. 1. LISA STANSFIELD All Around The World. 2. MILLI VANILLI Girl I'm Gonna Miss You. 3. JIVE BUNNY & THE... That's What I Like. 4. KYLIE MINOGUE Never too Late. 5. REBEL MC/DOUBLE... Street Tuff. 6. LIVING IN A BOX Room In Your Heart. 7. MARTIKA I Feel The Earth Move. 8. PHIL COLLINS Another Day In Paradise. 9. BELINDA CARLISLE Leave A Light On. 10. CHER If I Could Turn Back Time.

ALBUMS TOP 10 11.11.89

Table with 3 columns: POS, ARTIST, SINGLE. 1. CHRIS REA The Road To Hell. 2. WET WET WET Holding Back The River. 3. KYLIE MINOGUE Enjoy Yourself. 4. BELINDA CARLISLE Runaway Horses. 5. ERASURE Wild!. 6. BILLY OCEAN Greatest Hits. 7. MILLI VANILLI All Or Nothing. 8. BEAUTIFUL SOUTH Welcome To The Beautiful South. 9. CLIFF RICHARD Stronger. 10. CHRIS DE BURGH Spark To A Flame - The Very Best Of.

WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Dan McDougall



Published by BMG Chrysalis, artists written for include The Wanted, Jim Eliot and Will Heard

What was the first song you ever wrote? Kick It Away or Fat Kids Attack. Part IV. I was about 14/15 years old and a singer/trumpet player in a ska band.

And the last song you wrote? Scary Movies.

What is the song you're proudest of and why? A song called Home which I wrote with my mate Bruno (Major, who recently signed to Virgin Records USA). That song helped to get us both noticed.

Which song do you wish you'd written and why? Any song from Parachutes by Coldplay would make me proud to be a writer.



MusicWeek

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

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"Candle light dinners of fish and chips with vinegar / With a glass of cold stout or wine or something similar"

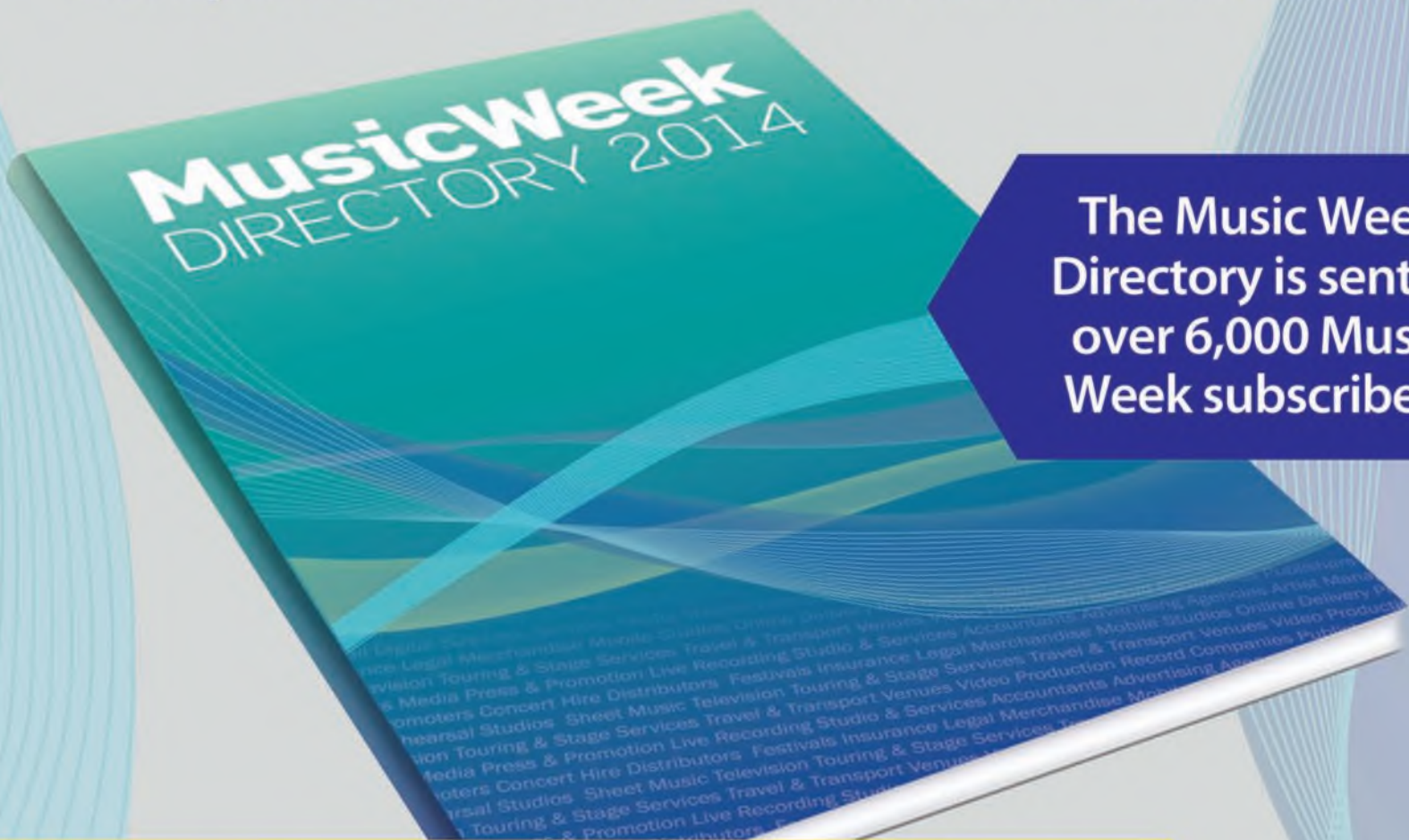
Where do you write and what do you write on/with? At my studio in Hatfield and on the piano or guitar to get started. I produce in Logic.

Who is your favourite songwriter of all time? The great songsmiths I grew up listening to were Kelly Jones, Stevie Wonder, Chambers/Williams, Chris Martin and most stuff from the Motown era.

And your favourite songwriter of the moment? Ryan Tedder. Counting Stars is mind blowing.

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Music Week's 2014 print and online directory lists detailed information on 10,000 companies active in the UK music business



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